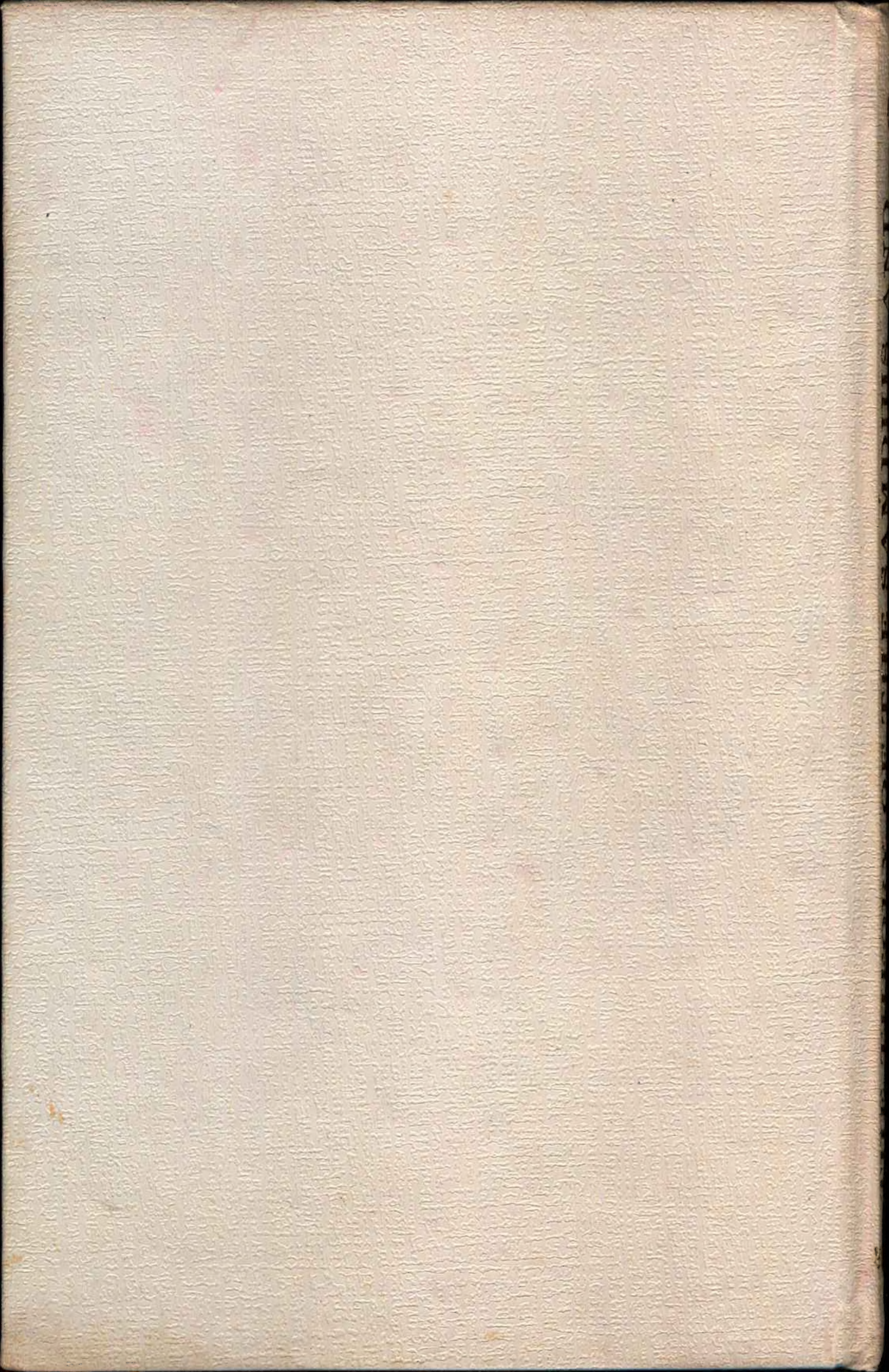
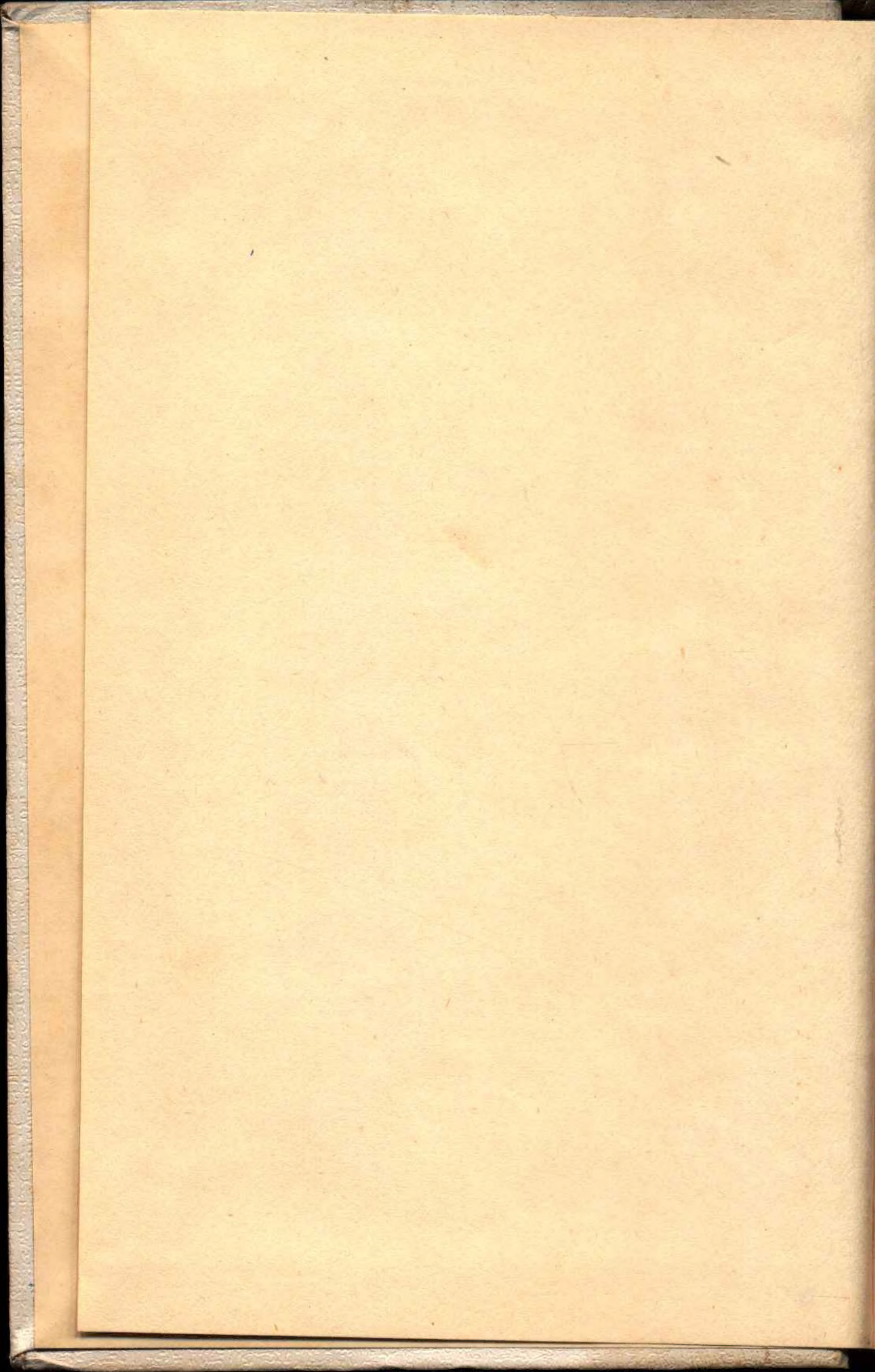
THE THEORY OF THE SAṀDHIS AND THE SAṀDHYANGAS

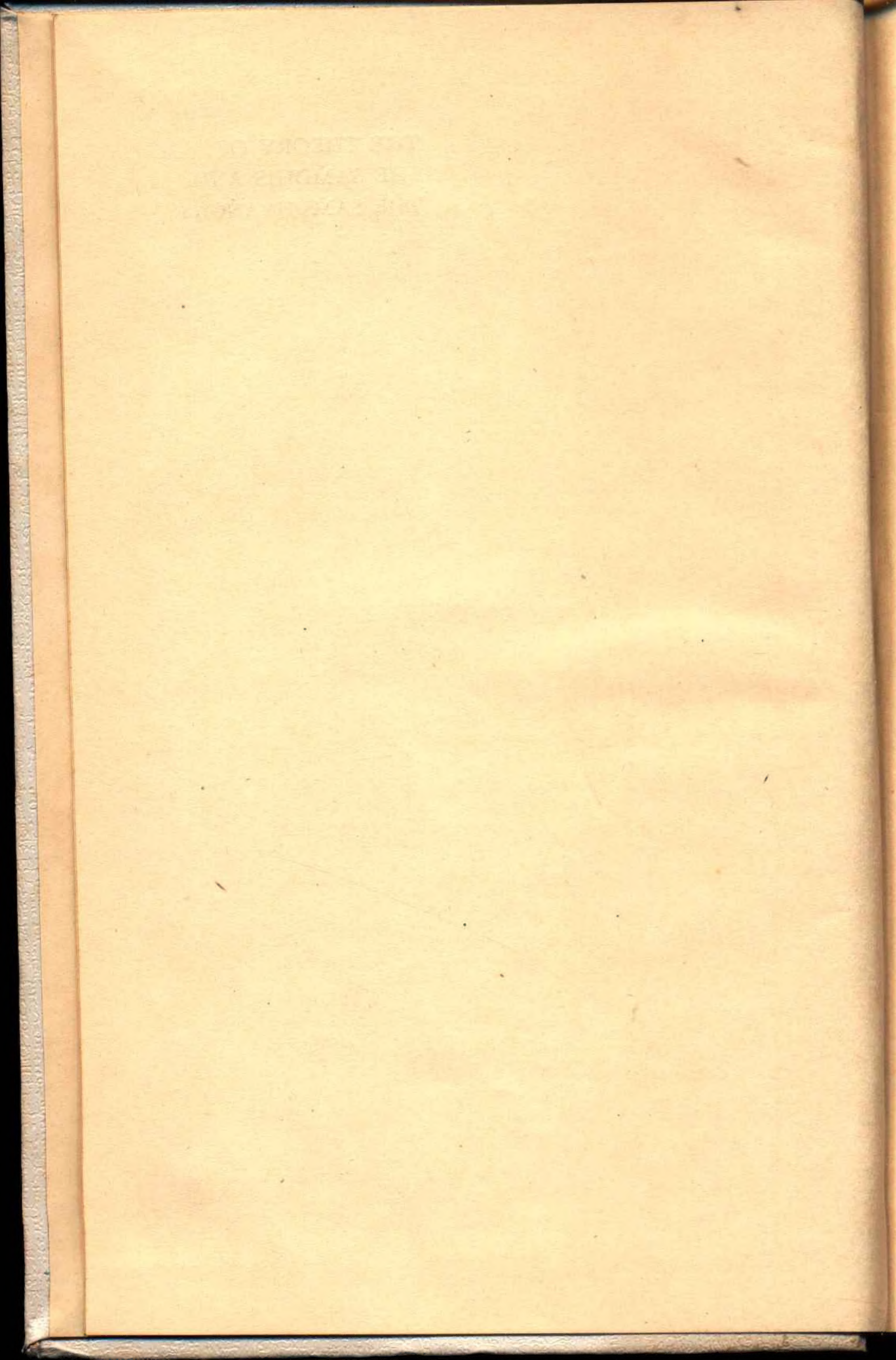
(In the Bharata's Nāṭya Śāstra)

T. G. MAINKAR





THE THEORY OF THE SAṀDHIS AND THE SAṀDHYAṄGAS



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1978

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To

The beloved memory

of

my Father

"देहे ससन्ध्यङ्गगणे समस्ते

यत्स्थापनं स्पर्शनवृत्तिकारि ।

तदिन्द्रियं यस्य वपुर्नमामि

तमान्तरस्पर्शमयं महेशम् ॥"

—अभिनवगुप्त

PREFACE

This is a dissertation accepted in **1943** by the University of Bombay for the award of the Degree of Ph.D.

The doctrine of the Saṁdhis and Saṁdhyaṅgas, with its endless definitions and classifications, would appear, at first sight, to be at best a wooden theory having little or no value. An attempt is made here to show that there was vitality in the theory at the time it was conceived and that even now it has a distinct value of its own, being a very significant effort in literary criticism in general and dramatic criticism in particular.

I have no words to express my deep sense of gratitude to my Guru Dr. V.G. Paranjpe under whose guidance I worked. Those days when I received from him valuable guidance and paternal affection are still green in my memory and will ever remain so. I do not know how to thank adequately Dr. R. N. Dandekar who has been a source of encouragement and inspiration to me all these days.

I do not know how to thank adequately Mr. S. Balwant of Ajanta Books International who has always taken keen interest in my works. This book was out of print for a long time and I have been receiving queries about the same. I do hope and trust that this second edition, like the first one, will receive warm appreciation from the students of the Nāṭyaśāstra of Bharata. My best thanks are due to Mr. S. Balwant who has brought out the present edition in such a fine form.

June, 1978

—T.G. Mainkar



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ABBREVIATIONS

1.	NŚ.	Nāṭyaśāstra (Kasi Sanskrit Series No. 60; G. O. S. No. CXXIV).
2.	AB.	Abhinava-bhāratī. B. O. R. I. MS. No. 41 of 1924-28 (B collection).
3.	DR.	Daśarūpa. (Ed. by Pansikar, 1928).
4.	ND.	Nāṭyadarpaṇa (G. O. S. No. XLVIII).
5.	BP.	Bhāvaprakāśana (G. O. S. No. XLV)
6.	PR.	Pratāparudrīya (Ed. by Trivedi, 1909).
7.	RS.	Rasārṇavasudhākara (Ed. by T. Ganapati Sastri, 1916).
8.	SD.	Sāhityadarpaṇa (Ed. by Karunakar Sarma, 1938).
9.	NLR.	Nāṭaka-Lakṣaṇa-Ratna-Kośa (Ed. by M. Dillon).
10.	ŚK.	Śākuntala (Ed. by N. B. Godbole, 1933).
11.	VS.	Veṇīsaṁhāra (Ed. by M. R. Kale, 1936)
12.	MR.	Mudrā-Rākṣasa (Ed. by K. T. Telang. 1915).
13.	VK.	Vikramorvaśiya (Ed. by Carudeva Sastri, 1929).
14.	MA.	Mālavikā-Agnimitra (Ed. by Parab 1935).
15.	SVPNA.	Svpnavāsavadatta.
16.	R.	Ratnāvali.
17.	MR.	Mṛcchakaṭika.
18.	MV.	Mahāvīracarita (Ed. by T. R. Aiyar, 1926).
19.	TV.	Tāpasavatsarāja.
20.	DC.	Devīcandragupta.
21.	PV.	Pāṇḍavavijaya.
22.	UR.	Uttararāmacarita.
23.	MM.	Mālati-Mādhava (Ed. by Kale).

LIST OF BOOKS

1. Aristotle, : *Theory of Poetry.*

2. G.P.Baker : *Dramatic Technique.* Jonathan Cape, Eleven Gower Street, London.

3. A.G. Bradley : *Shakespearean Tragedy.* Second Edition, 1929, Macmillan and Co., Ltd.

4. B.H. Clark : *A Study of the Modern Drama.* D-Appleton—Century Company, 1933.

5. Dryden : *An Essay on Dramatic Poesy.* Third Edition, W. T. Arnold, Clarendon Press, Oxford.

6. Clayton Hamilton : *So You Are Writing a Play.* Sir Issac Pitman & Sons, London.

7. Hudson : *Introduction to the Study of Literature.* Second Edition, G. G. Harrap & Co.

8. R. G. Moulton : *Shakespeare as a Dramatic Thinker.* *Shakespeare as a Dramatic Artist.* Clarendon Press, Oxford.

9. Commentaries on the Sanskrit plays mentioned above by various commentators like Rāghavabhaṭṭa (Rāgh.), Jagaddhara (Jag.), Kāṭayavema (Kāt.), Raṅganātha Dhuṇḍhirāja (Dh.), Rucipati, Vīrarāghava (Vīrarā.), Pṛthvīdhara, Ghanaśyāma, Abhirāma, and unpublished commentaries of Dharānanda, Balabhadra, Dhaneśvara, Naracandrasūri etc.

Chronology of the Works and Authorities referred to.

II. Texts :

1. NŚ. 2nd cen. B. C. or even earlier.
2. Abh. =C. 975-1015.
3. DR. =C. 974-995.
4. ND. = 1093-1175.
5. BP. =C. 1175-1250.
6. PR. =C. 1275-1325.
7. RS. =C. 1330.
8. SD. =C. 1300-40.
9. NLR. =May be as early as 13th Century, (M. Dillon p. 8);

II. Commentaries :

1. Jagaddhara : Between 1300-1450 A.D.
2. Kāṭayavema : Between 1381 and 1416 A.D.
3. Rāghavabhaṭṭa : Commentator of Śākuntala flourished between A.D. 1475-1500 Cal. Ori. Journal Vol. III pp. 177-184.
4. Pṛthvīdhara : About the end of the 15th Century.
5. Raṅganāth : 1656 A.D.
6. Dhuṇḍhirāja : Vyāsayajvan, son of Lakṣamaṇa wrote in A. D. 1713-14 his commentary on Mudrārākṣasa for King Shahāji of Tanjore.
7. Ghanaśyāma : Between 1729 and 1735. He was Minister to King Tukoji I, of Tanjore.

THE THEORY OF
THE SAṀDHIS AND THE SAṀDHYAṄGAS



Introduction

Of the remnant of that part of the ancient Indian civilisation which suffered from the deluge of foreign invaders after the second century B. C. the Nāṭyaśāstra of Bharata might be regarded as one of the most important, if not absolutely the most important text for the study of the culture of ancient India. If by culture are understood the intellectual achievements of a people, then the Arthaśāstra of Kautilya, the Nāṭyaśāstra of Bharata and the Kāmasūtras of Vātsāyana are the three most important works for a cultural study of ancient India, as they reflect fully the achievements of the ancient Indians. In all probability these great works are the product of an age which enjoyed political peace and not of an age troubled frequently by political disturbances. The contents of the Nāṭyśāstra pre-suppose a high stage of development of literature and the fine arts, which again pre-suppose a long period of peace. The Nāṭyaśāstra discusses not only the technique of the play, but also music, acting, dancing, the

nature of the language to be used, the construction of the theatre and other such problems connected with the ancient drama. The very fact that these problems are discussed shows a considerable development and the method adopted of classification. definition and analysis also shows a long tradition and a continued development. Bharata was probably the last author to make a survey of the literature that preceded him and bases his observations on a study of those works. The chapters on music show a power of analysis hardly to be paralleled elsewhere. The classification of musical notes and melodies is perfect and the fact that it has not been improved upon is a tribute to the genius of Bharata. What is true about the chapters on music is also true about the chapters on dancing, acting etc. It is a great achievement for one man to have discussed the problems for the first time in such detail and it may therefore be said that the work of Bharata pre-supposes the existence of a fullfledged and well-developed Indian theatre and the work, even though the earliest among those come down to us, is probably the last to be written in that ancient period.

Another point about the Nāṭyaśāstra is that while it is a compendium of literature and the fine arts it shows obvious signs of growth by accretions. For instance, the portion discussing the dialects occurs twice. Similarly the portion about the discussion of certain matters like Viṣkaṁbhaka etc. also occurs twice at chapters 18 and 19. Besides portions or verses appear many times to occur out of context. The obvious conclusion is that there are later additions made by later writers.

As has been said before, the Nāṭyaśāstra appears to go back to the second century B. C. or even earlier; but the period from the second century B. C. to the second century A. D. was disturbed by invasions and the people were in no mood to think of literature and the fine arts. Consequently no works appear in this period and this period between the second century B. C. to the second century A. D. is a barren spot in the history of the literary activity of ancient India.

After the second century A. D. the conditions were changed. Foreign invaders now no more disturbed the peace of India and

she enjoyed prosperity under the Kushāṇas and the Guptas With this return of prosperity and peace began the revival of the study of literature of the theatre and of the fine arts. The period from the second century A. D. onwards is a period of very prolific and rich literary activity. The ancient works were probably studied with zeal and enthusiasm and were restored in many cases. The Nāṭyaśastra that we possess might be such a redaction made in this period of this revived literary activity. A parallel may be found in the case of the Kāmasūtras of Vātsāyana, a work which was originally written for the prostitutes of Pāṭaliputra in the reign of the Mauryas and was rewritten in this period. Similarly the Nāṭyaśāstra of Bharata was also probably written in this period with the help of the older material. In the meanwhile, i. e. between the second century B. C. to the second century A. D., no books were produced and, if at all the Nāṭyaśāstra was studied and there were commentaries and notes on it, none of them are available. Thus a great work of the ancient period has to be studied without any help by way of commentary written by either a contemporary or by any one who came soon after the writer of the Nāṭyaśāstra. The absence of commentaries makes a study of Bharata very difficult. Bharata's own method is of classification, definition and analysis. He also gives us a fully developed terminology, but he does not illustrate his definitions and we have to grope in the dark in ascertaining the exact meaning of his definitions. The dramatic theory is also discussed in the Daśarūpa, the Nāṭyadarpaṇa, the Sāhityadarpaṇa and such later works, but they belong to a later period and even the earliest amongst them is removed from Bharata in point of time by at least a few centuries. Even Abhinavagupta, the author of the Abhinavabhāratī, a commentary on the text of Bharata, flourished as late as the ninth or the tenth century A. D. and thus there is a gap between Bharata and his earliest known commentator. Abhinavagupta has been taken as an authoritative and faithful guide for the cryptic and corrupt text of Bharata; but it must be remembered that an interval of seven to eight centuries is enough to give rise to new interpretations, even misrepresentations, Thus the Daśarūpa, the Naṭyadarpaṇa and other works in many cases do not interpret Bharata correctly and some times miss the point altogether. The Nāṭyadarpaṇa

is more interesting. It tries to explain the dramatic theory, especially of the construction of the plot; as it was propounded by Bharata and in the course of discussion refers to many divergent views held by different schools about Bharata's text. From this it will appear that even Abhinavagupta is studying a text which preceded him by many centuries, which had no reliable commentary and for which there were many different interpretations offered by different schools and hence it is quite possible, that Abhinavagupta also represents a particular school, or in any case there is also a possibility of Abhinavagupta being as far away from the right meaning and correct interpretation of Bharata as all the later writers are.

This being the state of affairs, a fresh study of Bharata becomes necessary. Bharata's own terminology must be taken as a clue to his definitions. Later interpreters, i. e. text-book writers and even commentators like Rāghavabhaṭṭa or Ḍhuṇḍirāja, who follow these later text-book writers in many cases all like blind men led by blind men, are of no use in fixing the meanings of Bharata's terms. They do not attempt a critical study of Bharata's theroy of dramatic construction, which has been discussed in the brief space of 72 stanzas in chapter XIX and which shows an insight, a mastery of analysis, hardly to be met with in modern literary criticism. The theory of the Saṁdhis and the Saṁdhyaṅgas has remained very obscure in spite of and in some respects on account of the later interpreters of Indian dramaturgy, and neither the old commentators nor modern scholars either in the West or in India have so far studied this subject with the attention it deserved. The following is an attempt to study in particular Chapter XIX of Bharata and to give a fresh interpretation of Bharata's theory of dramatic construction.

—

CHAPTER I

The Saṁdhis and the Saṁdhyaṅgas

The entire dramatic action has been divided by Bharata in his Nāṭyaśāstra into five sections on two different principles of classifications; the sections, according to one of these principles, are called 'Saṁdhis' which, again, have been divided into 64 sub-sections, the Saṁdhyaṅgas. According to the other principle, the five sections are called Avasthās. Dramatic incidents have also been sub-divided into five classes called 'Arthaprakṛtis'. Another set of 21 Saṁdhyaṅtaras has also been enumerated. The later text-book writers have tried to establish an artificial and wholly unwarranted connection amongst the Saṁdhis, the Avasthās and the Arthaprakṛtis, with the result that the original idea underlying the analytical study of dramatic action came to be completely obscured and a study of the Saṁdhyaṅgas was treated as more or less an ornamental part of their commentaries by some of the commentators. This embellishment itself has been completely discarded by many other commentators, so that the later commentaries tend to become only instruments of textual interpretation rather than of dramatic appreciation.

A historical survey of the ancient Sanskrit literature on the Sanskrit drama will show clearly this process of deterioration. Bharata presupposes a long line of predecessors and there is a gap between Bharata and the next text-book writer,

Abhinavagupta, the commentator of Bharata, in a way bridges this gap and enables us to interpret Bharata properly. The later text-book writers have apparently not understood Bharata in some respects and have in some respects introduced changes in the old theory based mainly on textual interpretation and not on a study of the extant dramatic specimens. Only a few of the commentators have tried to appreciate the dramatic construction in the light of the Saṁdhyaṅga theory. A detailed study of the Saṁdhis and the Saṁdhyaṅgas will include the following main heads —

1. Characteristics of the five Saṁdhis;
2. The Saṁdhis and the Avasthās and the Arthaprakṛtis;
3. The Saṁdhi theory and different types of drama;
4. The Saṁdhyaṅgas;
5. The order of the Saṁdhyaṅgas;
6. Number of the Saṁdhyaṅgas;
7. Purpose of the Saṁdhyaṅgas;
8. The Daśā view;
9. Rasa and the Saṁdhyaṅgas;
10. The Saṁdhyaṅgas and the Lakṣaṇas;
11. The Saṁdhyaṅgas and the Saṁdhyantaras.

I Characteristics of the Five Saṁdhis

मुखं प्रतिमुखं गर्भो विमर्शश्च तथैव हि ।
तथा निर्वहणं चैव सन्धयो नाटके स्मृताः ॥

NŚ. XIX. 37.

In these words Bharata states his theory of the five Saṁdhis, which has been accepted by almost all the writers on Sanskrit dramaturgy. Later writers explained it and the commentators applied it to the dramas. It is necessary to understand the nature of these Saṁdhis before an approach is made to the Saṁdhyaṅgas which are smaller and subordinate divisions of the Saṁdhis.

About the nature of the Saṁdhis there is very little difference of opinion among the text-book writers and Bharata's definitions have been verbally accepted by them

1. **Mukha** : Bharata defines it as

यत्र बीजसमुत्पत्तिर्नानार्थरससम्भवा ।
काव्ये शरीरानुगता तन्मुखं परिकीर्तितम् ॥

NŚ. XIX. 39.

(Mukha is that section of the play where the seed originates and the incidents are capable of display of the various Rasas. These incidents are inherently connected with the main plot). Here only the beginning is made. Abhinavagupta explains this as

प्रारम्भोपयोगी यावानर्थराशिः स मुखसन्धिः ।

BORI. MS. p. 297.

The description and explanation by DR, ND, RS, BP is not very different. The commentators rightly show these divisions.

Rāghavabhaṭṭa in his commentary on ŚK (p. 15) points out that the beginning of the first Act up to the middle of the second Act, where both the King and the Vidūṣaka take a seat, forms the Mukha-Saṁdhi in the play. It is in this part of the play that the preparation of the whole drama is made. Thus in Mālavikāgnimitra also Kāṭayavema (p. 12) points out the preparatory stage in the very first Act with the remarks that the King's desire for Mālavikā is the Bīja and his eagerness to have a look at her is the Ārambha and by a combination of the two the first Act forms the Mukha-Saṁdhi.

2. **Pratimukha** : Bharata defines the second stage as

बीजस्योद्घाटनं यत्तु दृष्टनष्टमिव क्वचित् ।
मुखन्यस्तस्य सर्वत्र तद्वै प्रतिमुखं भवेत् ॥

NŚ. XIX. 40.

(That section of the play where everywhere there is a development of the seed sown in the Mukha, although it may be apparently lost sight of soon after its appearance, is the Pratimukha.)

Abhinavagupta comments upon the Dṛṣṭanaṣṭa character and remarks that the views held by others, viz.

1. That it is seen as an effect, but not seen as a cause, or

2. That it is seen as acceptable and not seen as fit to be abandoned, or

3. That it is seen in the incidents connected with the hero and not seen in the incidents connected with the sub-hero.

are not sound, as the unity of the plot cannot be marred by the introduction of something else, nor can the destruction of what has been undertaken in the Prārambha be shown to have started or occurred. This can only mean that the bursting of the Bīja is only a particular stage in its development towards the Phala. Hence, even though it is seen, it might possess certain opposing elements and hence, like a sprout appearing out of the dust with which it is covered, the Bīja also bursts out unexpectedly. According to him, there is a slight development in the stage action.

Rāghavabhaṭṭa (p. 69) in his commentary on the Śākuntala points out that the Pratimukha-Saṁdhi extends from the middle of the second Act up to the end of the third Act. Kāṭayavema (p. 24) locates the Pratimukha-Saṁdhi in the second Act of the play, as he finds Prayatna on the part of the King in his decision to examine the disciple of Gaṇadāsa first. He places the Bindu at the end of the act and remarks that by the combination of the two, the second Act forms the Pratimukha Saṁdhi.

3. **Garbha** : Bharata defines the third division as

उद्भेदस्तस्य बीजस्य प्राप्तिरप्राप्तिरेव वा ।
पुनश्चान्वेषणं यत्र स गर्भ इति संज्ञितः ॥

NŚ. XIX. 41.

(That section of the play where the seed springs up and there is obtainment as well as frustration followed by renewed struggle is termed as the Garbha.)

It is a stage further than the Pratimukha, as ND (p. 55) points out ' बीजस्यौन्मुख्यवान्गर्भो लाभालाभगवेषणैः ' and explains this by saying that the Garbha shows the Bīja developing towards the Phala after having advanced through the two stages, viz. origin (Utpatti) and bursting forth (Udghātana). The Mukha gives

the Utpatti, the Pratimukha shows the Udghāṭana and the Garbha shows further development.

Rāghavabhaṭṭa (p. 115) in his commentary on the Śākuntala points out that the Garbha-Saṁdhi in the play stretches over the fourth Act and the middle of the fifth, as there is in this portion ' loss ' due to the curse of Durvāsas and ' gain ' by the favour of Abhijñāna. Kāṭayavema on MA (p. 38) points out that the Garbhā-Saṁdhi is in the third Act of the play as the Prāptyāśā is to be seen there.

4. Vimarśa : Bharata defines this fourth division as

गर्भनिर्भिन्नबीजार्थो विलोभनकृतोऽथवा ।
किंचिदाश्लेषसंयुक्तो स विमर्श इति स्मृतः ॥

NŚ. XIX. 42.

(That section of the play where there is Vilobhana, following of a wrong cue or a plot by which the leading characters are deceived, or there is some entanglement (Āśleṣa) and thus where the development is arrested, is called the Vimarśa.)

The definition is not quite clear. The certainty of the issue is somewhat clouded here. As Abhinavagupta points out, the essence of Vimarśa is doubt. (संदेहात्मको विमर्शः, जनकविघातकयोः तुल्यबलत्वात् ।) The forces favourable as well as the opposing have equal strength and naturally there is a doubt as to the ultimate success. Abhinavagupta further quotes other views, e. g. .

(i) अन्ये त्ववमर्शो विघ्न इति वदन्ति ।

(ii) अन्ये...बीजार्थफलं यस्मिन् विमर्शादिकरणत्वात्
विमर्शरूपं कथावयवः स विमर्शो नामेति ।

then he quotes Udbhaṭa's view :

(iii) यासावन्वेषणभूमिरवमृष्टिरवमर्श इति ।

AB. MS. p. 298.

and that of Śaṅkuka who thinks that in this part of the play the principal characters feel that their efforts have been futile and that they have been deluded. ' अहमनेन विफलायां क्रियायां विलोभ्य प्रवर्तितः '. The ND (p. 56) makes it clear ' उद्भिन्नसाध्यविघ्नात्म

विमर्शो व्यसनादिभिः।' and includes anger (Krodha) and curse (Śāpa) under Vyasana. He also thinks that here the development is arrested and the realisation is postponed. In the Garbha the seed undergoes ramification, but the end ever appears within reach and then recedes and after that there is a renewed search for it. In the Vimarśa there is the uncertainty about the end owing to the complications and some projects having been miscarried. Thus, here there is a pause after the continuous progress of action after the Garbha, where the plot is at its highest.

'अथ विमर्शः। ननु विमर्श इति कोऽर्थः। उच्यते, गर्भेन सन्धिना उद्भिन्नस्य बीजार्थस्य लोभकारिण आश्लेषणसंयुक्तो [यो], भवति स विमर्शः। यदाह भरतमुनिः।

गर्भनिर्भिन्नबीजार्थो विलोभनकृतोऽपि वा।
तस्य वाश्लेषसंयुक्तः स विमर्श इति स्मृतः॥

अन्यस्त्वाह। प्रकीर्णस्यार्थजातस्य विमर्शोयत्र संवृतिः।
शत्रोरपचयो भूयान्विमर्शः स च कथ्यते॥

अन्यस्त्वाह। संपन्नरूपं यत्कार्यं प्रस्तावेनेह किञ्चन।
मनस्यायाति संदेहं विमर्शं केऽपि तं विदुः॥

अस्य विमर्शस्त्रिधा भवति। विलोभनसमुद्भवः। क्रोधजः। व्यसनजश्च। विलोभनकृतो यथा मायासीताप्यनेन रामस्य राक्षसैर्जनितः संदेहः। रामाभ्युदये रावणेन आरब्धकूटसंधौ जालिनीं राक्षसीं सीतारूपेण रामस्य दर्शयता रामस्य जनितो विमर्शः।'

NLR. p. 33.

Inspite of this explanation given by the NLR (p. 33) one cannot have a clear idea about Vimarśa as the word Vilobhana is very vague. It is doubtful whether Bharata had in his mind the situation where Rāma is tempted away by the wiles of Rāvaṇa and his demons, a situation which is frequently referred to as an illustration by the later text-book writers. Similarly, the word Āśleṣa is a problem. The only idea that can be formed from all these explanations is that Vimarśa is a hindrance and postponement of the realisation.

Rāghavabhaṭṭa in his commentary on the ŚK (p. 168) points out that from the scene where Gautamī tries to remove the veil of Sakuntalā in the King's presence upto the end of the sixth Act we have the Avamarśa-Saṁdhi as there is the calamity or Vimarśa due to the curse. Kāṭayavema, however, in his commentary on the MA (p. 65) does not refer to this Vyasana, but finds a combination of Niyatāpti and Prakarī in the fourth Act and takes this to be the Vimarśa-Saṁdhi.

5. Nirvahaṇa : Bharata defines this last phase as

समानयनमर्थानां मुखाद्यानां सबीजिनाम् ।
फलोपसङ्गतानां च ज्ञेयं निर्वहणं तु तत् ॥

NŚ. XIX. 43.

(That section of the play where all the main incidents, each having potentiality of development, are connected with each other, approach the catastrophe and have a common end is called the Nirvahaṇa.)

Rāghavabhaṭṭa (p. 230) holds that the Nirvahaṇa-Saṁdhi in the ŚK commences in the seventh Act and extends to the end and Kāṭayavema (p. 90) places the Nirvahaṇa-Saṁdhi of the MA in the last Act.

To summarise, (1) in the Mukha the commencement is shown; (2) in the Pratimukha the development of the seed is sometimes visible and sometimes not, but all the while there is some progress; (3) in the Garbha the seed undergoes ramification, then it recedes and there is a renewed search for it; (4) in the Vimarśa the incidents of the Bīja, fully developed in the Garbha, become doubtful in result due to either temptation or seduction, or due to some entanglement, or due to the following of a wrong cue; (5) in the Nirvahaṇa the scattered threads are harmonised and knit together.

II The Saṁdhis and the Avasthās and the Arthaprakṛtis

Closely connected with this theory of the five Saṁdhis and with a definite bearing on the structure of the plot of the play is the theory of the Avasthās, or stages in the dramatic action. They envisage primarily the movement of the plot and it is but

natural that they should be a sort of an under-current running through the Saṁdhis. Naturally there is a very close connection between the two. These stages also are five in number and have been termed as Prārambha, Prayatna, Prāptyāśā, Niyatāpti and Phalayoga. These have been defined by Bharata as follows :

औत्सुक्यमात्रबन्धस्तु यद्बीजस्य निबध्यते ।
महतः फलयोगस्य स खल्वारम्भ इष्यते ॥
अपश्यतः फलप्राप्तिं व्यापारो यः फलं प्रति ।
परं चौत्सुक्यगमनं स प्रयत्नः प्रकीर्तितः ॥
ईषत्प्राप्तिश्च या काचिदर्थस्य परिकल्पते ।
भावमात्रेण स ज्ञेयो विधिज्ञैः प्राप्तिसंभवः ॥
नियतां च फलप्राप्तिं यत्र भावेन पश्यति ।
नियतां ता फलप्राप्तिं सगुणं तु विनिर्दिशेत् ॥
अभिप्रेतं समग्रं च प्रतिरूपं क्रियाफलम् ।
यद् दृश्यते निवृत्ते तु फलयोगः स उच्यते ॥

NŚ. XIX. 9-13.

From this it will be seen that Ārambha is the beginning of the action, Prayatna is the effort for the achievement of the desired end, Prāptisaṁbhava is the hope of realisation, Niyatāpti is the certainty of realisation and Phalayoga is full and complete realisation.

Bharata says :

सर्वस्यैव हि कार्यस्य प्रारब्धस्य फलार्थिभिः ।
यथानुक्रमशो ह्येताः पञ्चावस्था भवन्ति हि ॥

NŚ. XIX. 14.

These Avasthās are necessary in each and every plot and they are connected with the Saṁdhis in such a way that each Saṁdhi gives or represents its corresponding Avasthā. In fact, the order of the Avasthās is settled and definite and it is the Saṁdhis that follow this order. Although Bharata has not stated anything about the inter-relations of the Avasthās and the Saṁdhis, the later writers have worked a good deal in

this very field. In this connection the ND tries to link the Saṁdhis and the Avasthās :

'सन्धयो मुख्यवृत्तांशाः पञ्चावस्थानुगाः क्रमात् ।
I. 37.

(The Saṁdhis are the divisions of the main plot and follow in due order the five stages.)

To make this clear it would appear according to the ND.

1. The Mukha gives the Ārambha;
2. The Pratimukha gives the Prayatna;
3. The Garbha gives the Prāptisambhava;
4. The Vimarśa gives the Niyatāpti; and
5. The Nirvahaṇa gives the Phalayoga.

The DR seems to go a step further in bringing in the constituents of the plot or the Arthaprakṛtis given by Bharata in

बीजबिन्दुपताकाश्च प्रकरी कार्यमेव च ।
अर्थप्रकृतयः पञ्च ज्ञात्वा योज्या यथाविधि ।
NŚ. XIX. 21.

and formulating a Yathāsaṁkhya for the Saṁdhis. According to the DR,

अर्थप्रकृतयः पञ्च पञ्चावस्थासमन्विताः ।
यथासंख्येन जायन्ते मुखाद्याः पञ्च सन्धयः ॥
DR. I. 22.

According to this theory, Avasthās combine with the corresponding constituents to form a Saṁdhi. From this it would appear that according to the DR,

1. Bīja and Ārambha combine to form the Mukha.
2. Bindu and Prayatna combine to form the Pratimukha.
3. Patākā and Prāptyāśā combine to form the Garbha;
4. Prakarī and Niyatāpti combine to form the Vimarśa;
5. Kārya and Phalāgama combine to form the Nirvahaṇa.

This is the idea of the structure and the contents of the Saṁdhis as set forth in Bharata according to the ND and the DR.

Later writers do not differ from this view about the formation of the Saṁdhis and they have accepted the Yathāsaṁkhya of the DR. Not only text-book writers but also commentators like Kāṭayavema (pp. 12, 24, 38, 65) and Ḍhuṇḍirāja (pp. 62, 83, 108, 148, 219) in their commentaries point out the Saṁdhis with their constituents. Thus, for instance, at the end of every Act Kāṭayavema remarks

अत्र बीजारम्भयोः समन्वयात् मुखसन्धिरित्यनुसन्धेयम् ।
अत्र बिन्दुप्रयत्नयोः समन्वयात् प्रतिमुखसन्धिः ।
प्राप्त्याशाया बिन्दोः (?) समन्वयात् गर्भसन्धिः ।
अत्र पूर्वं प्रकरीस्थानोक्तबीजस्य नियताप्त्यासमन्वयादवमर्शनामा चतुर्थसन्धिः ।

As has been already said, Bharata has not said anything as regards the inter-relation of either the Saṁdhis on the one hand and the constituents of the plot, or the stages of the action on the other. On the other hand, Bharata, himself seems to suggest that the five elements of the plot may not be present in a play and that only the five stages of the plot are generally present. The lines

सर्वस्यैव हि कार्यस्य प्रारब्धस्य फलार्थिभिः ।
यथानुक्रमशो ह्येताः पञ्चावस्था भवन्ति हि ॥
NŚ. XIX. 14.

and

अर्थप्रकृतयः पञ्च ज्ञात्वा योज्या यथाविधि ॥
NŚ. XIX. 21.

seem to suggest some such idea, and if accordingly Patākā or the Prakarī is absent, it is very difficult to see how the Saṁdhi which is contemplated in the DR would be formed in that case. It is moreover possible that a stage might stretch over and beyond a Saṁdhi. In that case also it is difficult to see the formation of a Saṁdhi according to the Yathāsaṁkhya principle. Probably the doctrine of the stages is a later addition to Bharata and the DR makes an unfortunate attempt to correlate them with the

junctures. For to look minutely into the problem, such a correlation cannot possibly exist. In the Garbha-Saṁdhi there are both Aprāpti and Anvėṣaṇa, which are inconsistent with the Prāptisaṁbhava. Similarly, there is uncertainty in the Vimarśa which is inconsistent with the Niyatāpti. It is, however, possible to say that the Avasthās are stages of the dramatic action and even a Saṁdhi like the Garbha, which, even though consisting of Aprāpti and Anvėṣaṇa, may still include the Prāptisaṁbhava towards the close. Similarly, the Vimarśa has uncertainty as its chief content, but suggests, towards its close before the story passes on into the final stage, also certainty.

There is another difficulty. The Patākā and the Prakarī may be absent altogether, or, if present, may stretch over into the other Saṁdhis. It has been actually said that Patākā runs on even into the Vimarśa (Āvimarśa)[1], but ends at any rate before the end of the main plot. In this case it is difficult to see how the Patākā would form the Garbha. Similarly, the elements of Prāptyāśā might appear even twice, as for instance, in the Mṛch.,[2] where it is seen in the beginning as well as at VIII. 46. Prāptyāśā depends upon the element of struggle and in this case also it is difficult to see the correctness of the Yathāsaṁkhya theory. The view of Mātṛgupta (as described by the NLR. p. 20) as regards the internal structure of the various Saṁdhis deserves notice. According to him, every Saṁdhi has three elements in it: The Mukha-Saṁdhi has Ārambha, the anxiety for the object, the beginning of thought about measures, and some approach towards the Sādhya. Similarly, the Pratimukha has the three elements, Lābha or obtainment of the means for the Sādhya, Prasara or the increase in the effort, and employment of the means. The three elements of the Garbha are Saṁbhoga, (enjoyment), Udbheda (sight of success) and Patākā (help from friendly persons). The Vimarśa has the three elements, viz. Nāśa (frustrations), Śreyas (some betterment of the prospects), and Savighnatayā Saṁpattiḥ (realisation

1. NŚ. XIX. 29.
2. Dr. V. G. Paranjpe. Mṛch. edition, p. 115.

tainted with obstacles). The three elements of the Nirvahaṇa are the Saṁpatti (Realisation), Siddhi, (triumph over counter-heroes) and Nirvāha, (completion of the action). Thus, the fifteen elements of the entire dramatic action are represented through the five Saṁdhis.

III The Theory of the Saṁdhis in the Different Types of Drama

Sanskrit dramaturgy recognises ten types of dramas, the distinction being based on the number of the Acts and the Saṁdhis, the status of the characters and the subject-matter which each of them contains. Bharata in 44-47, XIX. tells us that

1. Nāṭaka and Prakaraṇa have five Saṁdhis;
2. Ḍima and Samavakāra have four Saṁdhis, the Vimaraśa being absent;
3. Vyāyoga and Īhāmṛga have three Saṁdhis, the Garbha and the Vimarśa being absent;
4. Prahasana, Vīthī, Aṅka and Bhāṇa have two junctures, the Pratimukha, the Garbha and the Vimarśa being absent.

Possibly this appears to be in conformity with his directions in

पूर्णसन्ध्यपि यत्कार्यं हीनसन्ध्यपि वा पुनः ।
नियमात्पूर्णसन्धिः स्याद्धीनसन्धिस्तु कारणात् ॥
एकलोपे चतुर्थस्य द्विलोपे त्रिचतुर्थयोः ।
द्वितीयत्रिचतुर्थानां त्रिलोपे लोप इष्यते ॥

NŚ. XIX. 17-18.

The absence of the Saṁdhis would naturally mean the absence of the various Saṁdhyaṅgas belonging to these Saṁdhis. It appears that the theory was over-developed and gave rise to various complications. The BP gives the following view held by Subandhu.[1]

The various types of Nāṭaka are Pūrṇa, Praśānta, Bhāsvara, Lalita and Samagra. The Saṁdhis present in these types are as follows —

1. BP. p. 238, L. 15 to p. 241, L. 15

1. Pūrṇa has all the five Saṁdhis, but it is not clear whether the five Saṁdhis are the same as have been enumerated by Bharata. It is likely that these Saṁdhis of Subandhu are different; for while the Saṁdhis are common to both, the others are not of the Pūrṇa variety and have nothing in common with those described by Bharata.

2. Praśānta has the following Saṁdhis, viz. Nyāsa, Nyāsa-samudbheda, Bījokti, Bījadarśana and Anuddiṣṭasaṁhāra;

3 Bhāsvara has the Saṁdhis, Mālā, Nāyakasiddhi, Aṅgaglāni, Parikṣaya and Mātrāvaśiṣṭasaṁhāra;

4. Lalita has the Saṁdhis, Vilāsa, Vipralaṁbha, Viprayoga, Viśodhana and Uddiṣṭārthopasaṁhṛti;

5. Samagra. This type is represented by the Mahānāṭaka.

Further, it is said that

1. Upakṣepa, Parikara, Parinyāsa and Vilobhana are present in all of these types.

2. Yukti, Prāpti, Samādhāna, Vidhāna and Paribhāvanā are present in Prāśānta only.

3. Ājnāpavāda, Saṁpheṭa, Prasaṅga, Vidrava and Saṁgraha are present in the Bhāsvara type.

4. Virodha, Praṇaya, Paryupāsana, Puṣpa and Vajra are present in the Lalita type.

Many of these names are found in Bharata, viz. Upakṣepa, Parinyāsa, Vilobhana, Virodha, Puṣpa, Vajra etc. But it is very difficult to know their nature as contemplated by Subandhu. The BP account shows that Subandhu's school held different views and had its own tradition to which there is no reference in the Nāṭyaśāstra. This distinct tradition is probably unknown or at least not recognised by the Nāṭyaśāstra, and this elaborate development, therefore, might be a later affair. But it appears that the Nāṭyaśāstra is conscious of many Saṁdhis besides the the principal five. For

पञ्चभिः सन्धिभिर्युक्तं प्रधानमनुकीर्त्यते ।
शेषाः प्रधानसन्धीनामनुग्राह्यानुसन्धयः ॥

NŚ. XIX. 38.

It is not quite clear what these Śeṣasaṁdhayaḥ are. They have not at all been treated by Bharata. This will only show the elaboration which the theory received at the hands of later text-book writers and also will show the existence of variant traditions. The application of the theory, however, will be clear when full plays representatives of the ten types become available and are analysed according to the observations to be met with in these treatises. In what follows, the five principal Saṁdhis and their 64 Saṁdhyaṅgas are discussed and hence there is in the main discussion of the theory as applicable to the Nāṭaka and Prakaraṇa types.

IV The Saṁdhyaṅgas

The five Saṁdhis have been critically studied and the different situations which go to form a Saṁdhi have been enumerated by the Sanskrit theorists. These situations form sub-divisions of the Saṁdhis called the Saṁdhyaṅgas. As has already been said, according to the DR and the later writers, an Avasthā and an Arthaprakṛti combine to form a Saṁdhi. It remains to be seen whether the Saṁdhyaṅgas bear out that idea. Every Saṁdhi has several Aṅgas which should give the Avasthā which that particular Saṁdhi is said to represent. Thus, the Saṁdhyaṅgas of the Mukhasaṁdhi should contain the Bīja and the Ārambha, those of the Pratimukha the Bindu and the Prayatna, and so on.

1. **Mukha-Saṁdhi and the Saṁdhyaṅgas** : Viewed from this point of view, in the Mukhasaṁdhi the Upakṣepa, the Parikriyā, the Parinyāsa and the Samādhāna contain the Bīja; while Yukti, Prāpti, Udbheda and Karaṇa constitute the Ārambha.

2. **The Pratimukha and the Saṁdhyaṅgas.** : In the Pratimukha there is Dṛṣṭanaṣṭatva of the Bija, so few of the Aṅgas deal with the real development. The Parisarpa gives the search; while other Aṅgas are of the nature of a mixture of tones and of entertainment; they nevertheless contribute to the Rasa of the play.

3 **The Garbha and the Saṁdhyaṅgas** : The Garbha contains the Prāptyāśā, which is possibly indicated by the Ākṣepa.

Here is Prāpti as well as Aprāpti and therefore some of the Samdhyangas show these two facts. However, according to the DR, the Patākā combines with the Prāptyāśā to form the Garbha, but the Samdhyangas have nothing to do with the Patākā. It has been expressly said that the Patākā should not have any Samdhyangas.[1] From this it will appear that the Samdhyangas of the Garbha do not bear out the idea that a Samdhi is formed by a combination of an Avasthā and an Arthaprakṛti.

4. The Vimarśa and the Samdhyangas : The Vimarśa, according to the DR, contains the Vighna as well as the Niyatāpti. Naturally the Samdhyangas should indicate both these. The ND (p. 56) remarks—

अवश्यमत्र सन्धौ विघ्नहेतवो निबन्धनीयाः ।

From this point of view, Apavāda, Sampheṭa, Vidrava and Virodhana seem to be connected with Vighna, whereas Vyavasāya, Ādāna and Prarocanā seem to be connected with the Niyatāpti as these show Phalasāmīpya.

It has been said that at times Prāptyāśā and Niyatāpti may go beyond the limits of the Garbha and Vimarśa respectively. But a consideration of the Angas shows that the Samdhis, even though their contents are different, towards the close have germs of the next stage. Thus Prāpti, Aprāpti and Anveṣaṇa might be the contents of the Garbha, but towards its close it might include the Prāptisambhava. Similarly, in the Vimarśa, the progress of the story is checked; but towards its close, before the story passes on into the Nirvahaṇa, is seen Niyatāpti.

5. The Nirvahaṇa and the Samdhyangas : The Nirvahaṇa is expected to give the Phalayoga and Kārya. From this

1. The Samdhis of the Prāsangika are called Anusamdhis (ND p. 54), and are merely hinted at (लेशतो निबध्यन्ते). ND.p.48. The remarks 'पताकाप्राप्त्याशानुगुण्येन गर्भसन्धेरङ्गानि' Ḍh. on MR (p. 108.) are indicative of the acceptance of the Yathāsamkhya theory Cf. Rāgh. on ŚK. (p. 168) about Prakarī and अङ्गानां प्रकर्यनुगामित्वम्.

point of view Vibodha and Grathana seem to be connected with the Phalayoga, while Ānanda and Kṛti seem to be connected with the Kārya.

In this way the Saṁdhyaṅgas seem to be connected with the Avasthās, while it appears that the Arthaprakṛtis and the Saṁdhyaṅgas are not connected in any way, as neither the Bindu nor the Patākā, nor the Prakarī are in any way connected with the Saṁdhyaṅgas. The ND is fairly correct in saying

सन्धयो मुख्यवृत्तांशाः पञ्चावस्थानुगाः क्रमात्।

I·37.

This is borne out by the Saṁdhyaṅgas, which are subdivisions of a Saṁdhi. It appears that the place of the various Saṁdhyaṅgas in the different Saṁdhis and in the action was also a consideration in the mind of the theorists. At the same time they never thought about the Yathāsaṁkhya theory of the DR.

V. Order of the Saṁdhyaṅgas

Closely related to the problem of the presence of the Saṁdhyaṅgas is the question of the order in which they should occur in a particular Saṁdhi to which they are said to belong. Bharata has said nothing about the order, but it is likely that he had in his mind the consideration of the Rasa and the development of the Kārya. In XIX. 50 he says

सन्धीनां यानि वृत्तानि प्रदेशेष्वनुपूर्वशः।
स्वसंपद्गुणयुक्तानि तान्यङ्गान्युपधारयेत् ॥

He seems to say nothing about the order and seems to suggest appropriateness as the only principle to be followed. Abhinavagupta in his comments on this verse makes this clear in his remarks

अनुपूर्वश इति मुख्यप्रयोजनसम्पादनबलोपनतेन क्रमेण न तु लक्षण-
निरूपणप्रसङ्गपरिकल्पितेन।

BORI. MS. p. 301.

(That is, due to order, sequence means the sequence required by the task of developing the main Kārya and not the sequence which has been resorted to in the definitions and discussions.) Or, again,

आनन्तर्यनियमश्च मुनेरनभिमत एव लक्ष्यते। अन्यथा संध्यन्तराणि लास्याङ्गानि एतेषां कुत्र निवेशः स्यात्।

BORI. MS. p. 303.

(It appears that the sage did not desire any definite sequence; otherwise how can there be an inclusion of the Saṁdhyaṅgas and Lāsyāṅgas ?)

The DR also has not considered the problem in detail. It only points out that in a Saṁdhi some of the Aṅgas are principal (Pradhāna), while the remaining are subordinate.

1. In the Mukha, Upakṣepa, Parikara, Parinyāsa, Yukti, Udbheda and Samādhāna are essential (Avaśyambhāvi).

2. In the Pratimukha, Parisarpa, Praśama, Vajra, Upanyāsa and Puṣpa are principal.

3. In the Garbha, Abhūtāharaṇa, Mārga, Toṭaka, Adhibala and Ākṣepa are principal.

4. In the Vimarśa, Apavāda, Yukti, Vyavasāya, Prarocanā and Ādāna are principal.

About the remaining Aṅgas the DR says that they should be used if occasion requires them. ' Itareṣāṁ yathāsaṁbhavaṁ prayoga iti '. It is the ND which gives some suggestions in this matter and it has tried to locate the position of the Saṁdhyaṅgas and has shown a possible order among some of them. Abhinavagupta also refers to certain Saṁdhyaṅgas which belong to a particular Saṁdhi and cannot be transferred :

कानिचिदङ्गानि स्वरूपबलादेव नियमभाञ्जि यथोपक्षेपः।

BORI. MS. p. 303.

Perhaps these might be the Aṅgas which produce the particular Avasthā to be represented in the Saṁdhi. It is but natural to expect that the ' Niyamabhāñji ' group will show some order, while the others may not. The observations of the ND in this connection are as follows —

1. **Mukhasaṁdhi** : Upakṣepa, Parikara and Parinyāsa form a sequence. The Bīja sprouts only when it is sown or scattered and it becomes definite only after sprouting. Therefore the three form a sequence.

अनुक्षिप्तश्चार्थो न विस्तार्यते, अविस्तारितश्च न निश्चीयत इति त्रयाणामप्येषामुद्देशक्रमेणैव निबन्धः । ND. p. 61.

Vilobhana comes after Parinyāsa (Parinyāsānantarameva ND. 64), while Samādhāna may be placed anywhere in the Saṁdhi (Racanāvaśānmadhyāikadeśa eva. ND. 59).

Udbheda and Karaṇa are to be placed towards the close (Upāntye), and Bheda is to be placed last (Sarvasaṁdhiṣvaṁkānte pātrabhedarūpatvāt. ND. 59).

2. **Pratimukhasaṁdhi** : As the development in this Saṁdhi is not very regular and the Saṁdhyaṅgas are of the nature of entertainment, naturally it is very difficult to expect any order. And hence probably ND. says

' Uddeśakrama nibaṅdhesu nāpekṣaṇīyaḥ. ' p. 69

Vilāsa is to be placed at the beginning of the Pratimukha and then should be placed the Aṅgas which make clear or spread Vilāsa (Pratimukhasya ca ādau eva Vilāsaḥ); after it come Aṅgas which manifest Vilāsa. These are Prārthanā, Narman, Narmādyuti etc. These deserve to be used only in plays which are Kāmapradhāna. ND. 70. The ND further states that Puṣpa, Pragamana, Vajra, Upanyāsa and Upasarpaṇa are necessary (Avaśya), but does not say anything about their order.

3. **Garbhasaṁdhi** : Nothing is said about the order, but it is said that Saṁgraha, Ākṣepa, Adhibala, Mārga, Asatyāharaṇa and Toṭaka are important. (ND. 82).

4. **Vimarśa-saṁdhi** : Here also the order is not suggested, but some of the Aṅgas, e. g. Śakti, Vyavasāya, Prarocanā and Ādāna are said to be important.

5. **Nirvahanasaṁdhi** : Here Saṁdhi is Avaśya; so are Paribhāṣā, Bhāṣaṇa and Kāvyasaṁhāra.

These are the views of the ND on this point. Taking these into consideration and also the view of the DR that the Saṁdhyaṅgas should be connected with the Avasthā in the Saṁdhi, their order will be as follows :—

In the Mukha-Saṁdhi, the order will be : Upakṣepa, Parikriyā, Parinyāsa, Samādhāna (giving Bīja), Udbheda and Karaṇa (Ārambha).

In the Pratimukha Saṁdhi, Vilāsa will be followed by its contributory Saṁdhyaṅgas and Parisarpa somewhere.

In the Garbha-Saṁdhi, the Ākṣepa and the principal group must be present.

In the Vimarśa-Saṁdhi, Virodha, Prarocanā, Ādāna and Vyavasāya must be present and in the Nirvahaṇa-Saṁdhi Vibodha, Grathana, Kṛti, Ānanda, Upagūhana and Kāvya-saṁhāra are necessary.

This is the plan for a Kāmapradhāna play. The various commentators usually follow this order.

VI. Number of the Saṁdhyaṅgas

Bharata in

चतुष्षष्टिर्बुधैर्ज्ञेयान्येतान्यङ्गानि सन्धिषु । XIX. 67.

has stated that the number of Saṁdhyaṅgas is 64, but on actually counting the Saṁdhyaṅgas that he has enumerated it is found that they are 65. It appears that this inconsistency was seen by Abhinavagupta, who remarks in this connection —

'केचिदत्र (अवमर्शसन्धौ) अन्य(न्त्य ?) तममङ्गं प्ररोचनां नाद्रियन्ते । द्वादशाङ्गमेवैतं सन्धिमाहुः । अन्ये तु त्रयोदशाङ्गत्वे त्वस्य निर्वहणसन्धौ प्रशस्तेः गणनम् अन्याय्यम् । इति तस्यापि त्रयोदशाङ्गत्वात् चतुष्षष्टि-संख्यापूर्तिः ।' BORI. MS. p. 310.

According to Bharata, Mukha has 12 Aṅgas, the Prati-mukha has 13, so also the Garbha has 13, the Vimarśa has 13 and the Nirvahaṇa has 14. Thus, the total is 65. Abhinavagupta says that to remove this discrepancy, some drop the Prarocanā in the Vimarśa which in that case has 12

Aṅgas, so that the number becomes 64. The other view referred to by Abhinavagupta is that the Praśasti in the Nirvahaṇa should not be counted as an Aṅga and that Saṁdhi should be regarded as having 13 Aṅgas. Thus, the number becomes 64. The DR reduces the number to 64 by dropping Prārthanā of Bharata. The ND gives the number 65 but does not try to reconcile the discrepancy. On the other hand it remarks —

'संख्यासंक्षेपश्चाङ्गानां परस्परान्तर्भावेन प्रतिसन्धिसुकरोऽपि प्राचीनैरकृतत्वात् भणितिभङ्गिबाहुल्यस्य च चमत्कारित्वात् अस्माभिर्न कृतः ।'

ND. p. 59.

The SD and the NLR take up the discussion, but have no independent views. The SD remarks (p. 103-6) that Praśasti may be left out as there is no 'Bhūtāvasaratva', which has been explained as 'Bhūtāni prāṇino nāṭyapātrāṇi tadavasaratvam'. Praśasti is a blessing for the specatators and as such affords no scope for the actors; while every Aṅga is an incident which gives scope to the characters in it (Aṅgāni bhūtāvasarāṇi iti ucayante). It may be suggested that Prārthanā admitted by Bharata in the Garbha but dropped by the DR and its followers should be counted as a Saṁdhyaṅga instead of Praśasti and thus the number of the Saṁdhyaṅgas will be 64.

VII Purpose of the Saṁdhyaṅgas

Bharata tells us that the function of the Saṁdhyaṅgas in a play is six-fold.

इष्टार्थस्य रचना वृत्तान्तस्यानुपक्षयः ।
रागप्राप्तिः प्रयोगस्य गुह्यानां चैव गूहनम् ॥
आश्चर्यवदभिख्यानं प्रकाश्यानां प्रकाशनम् ।
अङ्गानां षड्विधं ह्येतदुक्तं शास्त्रे प्रयोजनम् ॥

XIX. 51-52.

(Construction of the desired end, the expansion of the story, the obtainment of love, concealment of the secrets, picturesque description and manifestation of that which is to be shown—these are the six objects of the Aṅgas.) All other writers agree with Bharata on this point.

VIII. The Daśa View

The Saṁdhyaṅgas, as the name itself indicates, are the subordinate parts of the Saṁdhis which in their turn are broader divisions of the plot. These Saṁdhyaṅgas are so many situations or parts of the dramatic action which go to make a distinct phase of it. The relation of a part to the whole exists between a Saṁdhi and its Saṁdhyaṅgas. Abhinavagupta remarks 'Itivṛttākhaṇḍalakānyeva saṁdhyaṅgāni' and Rājānaka Alaka says 'Aṅgāni saṁdhīnāṁ avayavāḥ'. The same has been more clearly explained by Abhinavagupta in his explanation of Bharata's

सन्धीनां यानि वृत्तानि प्रदेशेष्वनुपूर्वशः ।
स्वसंपद्गुणयुक्तानि तान्यङ्गान्युपधारयेत् ॥ XIX. 50.

Abhinavagupta points out that the Aṅgas become parts of a Saṁdhi because of 'Pradeśavartana and Saṁpattiguṇavattva'. Between them there is aṅgāṅgibhāva. The Saṁdhyaṅgas lie in a Saṁdhi and contribute to the general action that is presented in it. It is through the Saṁdhyaṅgas that a Saṁdhi is worked out. For instance, the Mukhasaṁdhi is, as Abhinavagupta tells us 'Prārambhopayogi artharāśiḥ' and the Saṁdhyaṅgas of the Mukha from upakṣepa up to Karaṇa give us the working out of this 'Artharāśiḥ' and hence they are divisions of that Saṁdhi. This is the meaning of the 'Saṁdhisaṁpattiguṇavattva' or 'Saṁpādakatva' and 'Pradeśavartana' and because of these the Saṁdhyaṅgas belong to a Saṁdhi and are subordinate to it (Saṁdhiparatantra).

Abhinavagupta quotes a view which deserves consideration here. The relation of the Saṁdhyaṅgas with the Saṁdhis, their nature and other like matters, were the subject of much discussion, as appears from Abhinavagupta's comments. He says — some hold that here every stage has three different sections: the beginning, the end and the middle (Upakrama, Upasaṁhāra and Madhya). Then every stage has the subtle five stages beginning with the Ārambha and in this way there arise 15 stages (Pancadaśyo daśāḥ), occurring in fixed order one after the other; and here the first have been described as the basis of the stage, for in them is apprehended the relation

of the principal and the subordinate and all are shown in the Nirvahaṇa, since the final fruit is to be secured there, while in other places like the Mukha some are suppressed. In that case there should not be the distinction like 12 etc.

'केचित् मन्यन्ते इह उपक्रम उपसंहारो मध्यमिति प्रत्यवस्थं स्थान-भेदत्रयम्, तत्र प्रत्येकं सूक्ष्मेण आरम्भाद्यवस्थापञ्चकेन भाव्यमिति पञ्च-दश्यो दशाः क्रमभाविन्यः तत्राद्यास्तावत् दशानां अङ्गत्वेन वर्ण्यन्ते। अङ्गिबुद्ध्युदयात्। तत्रेति च निर्वहणे फलयोगबलात् सर्वा एवोपपाद्यन्ते, अन्यत्र तु मुखादौ काश्चिल्लीनीक्रियन्ते, न द्वादशादिभेदानि तत्रजानि इति।' BORI. MS. p. 302.

According to this view, an Upakrama, Upasaṁhāra and a Madhya and so also the Avasthāpañcaka will be seen everywhere. In this way, in every phase there would appear to be 15 stages indicated by the Aṅgas. Sometimes some of them are suppressed while in the last phase all the stages are to be shown. The arbitrary division into 12, 13, 13, 13 and 14 has, then, no significance or justification according to this view. The view has been refuted by Abhinavagupta as follows —

'But then this is not sound. If it is as *you* say, there should be the same order, but that is not to be seen; the six-fold aim and the purpose would be of no use, as there would be only one purpose of detailing out (Anupakṣaya). And if in the matter of working out the seed etc. there is to be no regulation and consideration, how can there be the convention that the two Saṁdhis have 12 Aṅgas and two have 13?

'तदेतत् असत्। एवं हि वक्ष्यमाणेषु तेनैव क्रमेण भाव्यम्, न च असावास्ति। प्रयोजनशङ्काषट्कं ततश्चानुपपन्नं स्यात्। अनुपक्षय इत्येक-मेव हि प्रयोजनं भवेत्, बीजकरणेऽपि च नियमनिदानानुपपत्तौ द्वयोर्द्वादश त्रयोदशेति कुतस्त्यो विभाग इत्यास्तामदः।'

Abhinavagupta rightly observes that in the case of the 75 Daśāḥ, the order he gives would have to be necessarily followed and that the division then would be meaningless, and he, therefore, rejects the view.

Udbhaṭa and some others, we learn from Abhinavagupta, held that the Aṅgas belong to the particular Saṁdhi where they are enumerated and that they are not transferable and moreover that they must occur in the particular order given and that they all must occur in a play ('उद्भटप्रभृतयोऽङ्गानां सन्धौ च क्रमं च नियमं च आहुः।'). Abhinavagupta rightly points the flaw in the view and says, 'This is also not sound for certain Aṅgas like Yukti can be used in all the junctures. Only some of the Aṅgas, by their very nature are subject to this rule, like the Upakṣepa, for example. When it is said that a play has 64 Aṅgas it is only suggested the possibility of the presence of these 64, and it is not a rule.'

तदुक्तागमविरुद्धमेव......युक्तिः सर्वेषु सन्धिषु तावत् निबन्धन योग्यम्......कानिचिदङ्गानि स्वरूपबलादेव नियमभाञ्जि यथोपक्षेपः। यत्तु उच्यते, चतुष्षष्ट्यङ्गसंयुक्तमिति, तेन संभवमात्रमेषां उक्तं न तु नियमः। BORI MS. p. 302.

He rightly notices the very general nature of some of the Aṅgas and regards that the presence of all the Aṅgas is not necessarily required. About the order also, his view that on account of the inclusion of Saṁdhyantaras and Lāsyāṅgas, a close order cannot be maintained has been already referred to. Abhinavagupta's comments are reasonable and this is the view generally accepted by the writers on dramaturgy. Śāradātanaya in BP refers to the view held by King Bhoja

यावन्त्यङ्गानि पठ्यन्ते तावतामेव कोविदैः।
निबन्धः कार्य इत्येव निर्णयो भोजभूभुजः॥ 214·2·3.

but has stated earlier what his own view is,

नेत्रादिवशतोऽमीषां प्राधान्यं च क्रमोऽपि च।
यथासंभवमाधेयौ विकल्पश्च समुच्चयः॥ 213·7·8.

The commentators, however, seem to have followed the view held by Udbhaṭa, and Jagaddhara is the only exception among them. For he seems to have followed the other view.

IX. Rasa and the Saṁdhyaṅgas.

Rasa is the soul, the essence of drama, as it has been observed 'Nahi rasādṛte kaścidarathaḥ pravartate', while the Itivṛtta or the Saṁvidhānaka is only the body (Śarīram) and hence is secondary in importance. Naturally the Saṁdhyaṅgas which are the divisions of the plot (Itivṛttākhaṇḍalakāni) are also subordinate to the Rasa. The idea that the Rasa is the chief consideration and nothing must be done which would spoil the impression, is always present before the mind of the author and the critic. The Saṁdhyaṅgas, being parts of the Saṁdhis, must contribute their share of the Rasa.

Abhinavagupta raises the problem as to whether the Saṁdhyaṅgas are subordinate to the Saṁdhi to which they belong or to the Rasa. Thus,

अङ्गैः सन्धिपरतन्त्रैः भवितव्यम् रसपारतन्त्र्यं एतेषां कुतस्त्यम् ।

BORI. MS. p. 312.

and then he points out that the Saṁdhis depend on the Avasthās (Saṁdhayo hi avasthāparatantrāḥ) and the Avasthās are closely related to the Rasa and finally gives his opinion

तेन हि रसस्यैवायं विभावादिपरिकरो यदङ्गचक्रम् ।

The ND also says, 'Rasaprāṇo hi nāṭyavidhiḥ' and while discussing the relation of the Saṁdhyaṅgas with the Saṁdhi on the one hand and with the Rasa on the other, remarks, "The Saṁdhyaṅgas are to be used in all the Saṁdhis to avoid a break in the continuity of the main plot. This continuity is to be secured for the development of the Rasa. For, if there is a break, there is also a break in the Sthāyibhāva and the like and hence there would be an impossibility of the enjoyment of the Rasa. Therefore only those Saṁdhyaṅgas which easily contribute to the development of the Rasa and delight the heart of the Sahṛdaya are to be used. For the Saṁdhyaṅgas should be looked upon as of the nature of the Sthāyin or the Vibhāva, Anubhāva and Vyabhicāribhāva. When it is said that the Saṁdhyaṅgas should be used whenever there is appropriatenesss, or occasion for them, it is meant that they are contributive to the Rasa. Hence a particular Aṅga,

because of its nature to contribute to the development of a particular Rasa, may be used in a Saṁdhi twice or thrice, e. g. in the Veṇīsaṁhāra,the Saṁpheṭa and Vidrava are frequently used to aid the development of the Vīra-rasa and the Vilāsa is frequently used in the Ratnāvali to aid the development of the Śṛngāra.

The misuse of the Aṅgas is also criticised. The ND referring to the Venisaṁhāra II, (sc. 1, where Bhāuumatī and Duryodhana figure) remarks, that it is out of place as the occasion is not proper (Vilāsa nāyaksya tādṛśe avasare anucitaḥ). This shows that the consideration of mere theory is to be subordinated to the consideration of Rasa. Completeness of form would never make amends for a flaw in the Rasa and hence Rājānaka Ānandavardhana said,

सन्धिसन्ध्यङ्गघटना रसादिव्यक्त्यपेक्षया ।
न तु केवलया शास्त्रस्थितिसंपादनेच्छया ॥ III. 12

So also SD VI. 138,

कुर्यादनियते तस्य सन्धावपि प्रवेशनम् ।
रसानुगुणुता वीक्ष्य रसस्यैव हि मुख्यता ॥
' यत्तु रुद्रटादिभिः नियम एवेति उक्तं तल्लक्ष्यविरुद्धम् । '

The sthāyibhāvas are eight : rati, hāsa, śoka, krodha, utsāha, bhaya, jugupsā and vismaya. It will be seen that many of the Saṁdhyaṅgas are closely connected with them.

1. Vilāsa, Prārthanā and Paryupāsanā are connected with Rati;
2. Narma and Narmadyuti are connected with Hāsa;
3. Udvega and Vidrava are connected with Śoka;
4. Vajra, Saṁpheṭa and Toṭaka are connected with Krodha;
5. Parisarpa and Vyavasāya are connected with Utsāha;
6. Udvega is connected with Bhaya; and
7. Upaghūana is connected with Vismaya.

Similarly Śrama, - Vrīdā, Vitarka and Nirveda of the Vyabhicāribhāvas are represented by Kheda, Apavāda, Rūpa,

respectively. Even the 'Niyamabhāñji' group, viz. Upakṣepa and others are connected with the Bhāvas. For, we have the Upakṣepa in the Veṇīsaṁhāra in the verse 'Lākṣāgṛhānala' etc. which is, as Abhinavagupta points out, Krodhātmā and the Upakṣepa in Rāmābhyudaya is Bhayātmā. In this connection the views of the ND are clear. These situations, according to it, might serve, also as exciting causes, i. e. Uddīpanas of a Rasa. Hence Abhinavagupta's pronouncement about the Saṁdhyaṅgas that they are the Vibhāvādiparikara is absolutely correct.

X. The Saṁdhyaṅgas and the Lakṣaṇas

Along with a discussion of Abhinaya there is to be found a discussion of Kāvya also in Bharata's Nāṭyaśāstra and he gives us a list of 36 Lakṣaṇas in Chapter XVI. There was a time when the Saṁdhyaṅgas were considered as Lakṣaṇas, both being regarded as Alaṁkāras, as is to be seen in the remark by Abhinavagupta 'अन्ये मन्यन्ते इतिवृत्तखण्डलकान्येवसन्ध्यङ्गकानि लक्षणानीति व्यपदिश्यन्ते ।' Daṇḍin also is seen to include the Saṁdhyaṅgas in the Alaṁkāras, e. g. in

यच्च सन्ध्यङ्गवृत्त्यङ्गलक्षणाद्यागमान्तरे ।
व्यावर्णितमिदं चेष्टमलंकारतयैव नः ॥ KD. II. 367.

The phraselogy being rather vague, it is difficult to say whether the Saṁdhyaṅgas were regarded as Alaṁkāras in the technical sense or as simply embellishment in a generic sense, the distinction between the two being that the Alaṁkāras are mere poetical embellishments, while the Saṁdhayṅgas are constructional ones. The very fact that Bharata enumerates them separately is an indication that at least for him they were not identical. The Saṁdhyaṅgas are situations or parts of dramatic action while the Lakṣaṇas are embellishments which only beautify the play. Rājānaka Alaka distinguishes them as "Angāni Saṁdhīnāṁ avayavāḥ, lakṣaṇāni vibhūṣaṇaṁ ityādi kāvyavyavasthāpakāni', while Bhoja clearly remarks, 'Saṁdhyaṅgeṣu tu guṇālaṁkārayogo nāpekṣyate'.

From this it is clear that the Saṁdhyaṅgas are different from Alaṁkāras. Thus Vilobhana is different from Guṇānuvāda

and Anumāna should be distinguised from the Anumāna Alaṁkāra, and in many cases a nearer approach to Bharata's ideas behind the Saṁdhyaṅgas will be possible if they are understood as parts of the dramatic action and not as Alaṁkāras.

XI. The Saṁdhyaṅgas and the Saṁdhyantaras

Bharata in Chapter XIX gives a list of 21 Saṁdhyantaras

सन्ध्यन्तराणि सन्धीनां विशेषास्त्वेकविंशतिः ।
साम भेदस्तथा दण्डः प्रदानं च वध एव च ॥
प्रत्युत्पन्नमतित्वं च गोत्रस्खलितमेव च ।
साहसं च भयं चैव ह्रीर्माया क्रोध एव च ॥
ओजः संवरणं भ्रान्तिस्तथा हेत्ववधारणम् ।
दूतो लेखस्तथा स्वप्नश्चित्रं मद इति स्मृतम् ॥

XIX. 107-109.

These Saṁdhyantaras and the Saṁdhyaṅgas should naturally have some relation between them and different views have been held about this relation. Abhinavagupta has mentioned two views which are as follows :

" A Saṁdhi is an internal division, related to the incident occurring there, so the Saṁdhyantaras are related to the Aṅgas, for they fill up the gap between the Saṁdhyaṅgas. Moreover, the main purpose of the dramatic action serves to unite them and the Saṁdhyantaras do an important service to the Saṁdhyaṅgas in this respect ".

तत्र केचिदाहुः अन्तरं छिद्रं सन्धिरिति । तदङ्गमात्रं तात्स्थ्याच्च तत्स्थान्यं । BORI . MS. p. 313.

According to this view, the Saṁdhyantaras help the action of the Saṁdhyaṅgas and are their subordinate parts.

Another view is that they are but varieties of the Saṁdhyaṅgas, of the nature of Upakṣepa and others. It can be shown from different plays like the Veṇīsaṁhāra, the Rāmābhyudaya and the Pratimāniruddha, where the Upakṣepa is Krodhātmā, Bhayātmā, and Svapnarūpaḥ respectively,

that they are of the nature of the Vibhāvas, Anubhāvas or the Vyabhicāribhāvas.

This would link the two by still closer relations. The ND rightly points out that the list of the Saṁdhyàntaras which we get in NS. XIX. 107-109 is a heterogenous list of dramatic devices, certain feelings and certain Aṅgas already being described in the text. It mentions the following reasons —

1. Sāma or Dāna both are identical with the Saṁgraha of the Garbha-Saṁdhi.
2. Mati and the like are identical with the Vyabhicāribhāvas, and
3. Dūta, Lekha and others form the very plot of the play.

CHAPTER II

Critical Material Relating to the Saṁdhyaṅgas

It has already been said that a survey of the ancient Sanskrit literature, especially of the Sanskrit dramatic literature, shows a progressive deterioration. There is a gap between Bharata and the earliest text-book writers and these later text-book writers have apparently not understood Bharata in some respects and have in some respects introduced, in the old theory of Bharata, without entering into the spirit of his observations, changes based mainly on mere textual interpretation. The theory of the Saṁdhyaṅgas has become very obscure in spite of, and in some respects on account of, these later interpreters of Bharata. Hence, the complete critical material about the Saṁdhyaṅgas has been collected and a detailed examination of them has been made in this Chapter. An attempt has also been made to fix the meaning of the technical terms, after an examination of the various definitions together with the illustrations of each of the Saṁdhyaṅgas as given by the authors of text-books such as the DR, the ND, the NLR and others, as well as by the commentators in their commentaries on the different dramatic works.

Aṅgas of the Mukha-Saṁdhi

Upakṣepa

Definitions :

१. काव्यार्थस्य समुत्पत्तिरुपक्षेप इति स्मृतः । NŚ XIX. 69.

२. बीजन्यास उपक्षेपः । DR I 27.

३. बीजस्योप्तिरुपक्षेपः । ND I. 43.

४. बीजन्यास उपक्षेपः । BP 208. 12.

५. बीजन्यास उपक्षेपः । PR 109.

६. उपक्षेपस्तु बीजस्य सूचना कथ्यते बुधैः । RS III. 32.

७. काव्यार्थस्य समुत्पत्तिरुपक्षेप इति स्मृतः । SD VI. 69.

८. काव्यार्थोत्पत्तिरुपक्षेपः । NLR 24.

Illustrations :

१. 'द्वीपादन्यस्मादपि' इत्यादिना यौगन्धरायणो वत्सराजस्य रत्नावलीप्राप्तिहेतुभूतमनुकूलदैवं स्वव्यापारं बीजत्वेनोपक्षिप्तवानित्युपक्षेपः । DR p. 27.

२. 'जन्म यस्य' इत्यादिना 'तां द्रक्ष्यामि' इत्यन्तेन मुखसन्धेरुपक्षेपः इति प्रथममङ्गमुपाक्षिप्तम् । तल्लक्षणमादिभरते 'काव्यस्यार्थसमुत्पत्तिरुपक्षेप इति स्मृतः' इति । ŚK p. 23.

३. 'सोऽहं...शस्त्रं धारयामि' अयं बीजन्यास उपक्षेपः अङ्गम् । 'काव्यार्थस्य समुत्पत्तिरुपक्षेप इति स्मृतः' राक्षससंग्रहरूपकार्यबीजस्य स्वोद्योगस्य बीजन्यासादुपक्षेपात् । MR p. 64.

४. 'राजा–अपि व्यापृतं ते प्रज्ञाचक्षुः'। अत्र गम्यमानस्य मालविकारूपस्य बीजस्य विन्यासादुपक्षेपो नाम संध्यङ्गमुक्तं भवति । MA p. 12.

५. 'अस्याः सर्गविधौ...पुराणो मुनिः' मनोहरमिदं रूपमित्यनेन द्योत्यमानस्य राजाभिलाषस्य बीजस्य विन्यासादुपक्षेपो नाम संध्यङ्गमुक्तं भवति । VK p. 10.

६. 'सर्वथा ऋषयो...श्रेयो विधास्यन्ति'। एष ऋषिकर्तृकश्रेयोविधानरूपबीजन्यासादुपक्षेपो नाम संध्यङ्गमुक्तम् । UR p. 14.

७. 'राजा—आयुष्मत्यौ सीतोर्मिले ... कौशिकः श्रद्धधानेन चेतसा वत्साभ्यां प्रणन्तव्यः ।' अत्र श्रद्धधानेनेत्यनेन विश्वामित्रकर्तृक-सीतारामपरिणयादिप्रयत्नरूपबीजन्यासादुपक्षेपो नाम मुखसंध्यङ्ग-मुक्तम् । बीजन्यास उपक्षेपः इति । MV p. 10.

The word Upakṣepa means 'throwing near,' i. e. 'mention or suggestion' and hence this sub-section of the dramatic action appears to be one in which the start of the action—'Kāvyārthasya Samautpatti'—is mentioned or suggested. With the definition of Bharata all the writers of the text-books agree in substance and they illustrate it with the incident in R 1-3, when Yaugandharāyaṇa gives out his plans and describes the favourable working of fate. In ŚK a similar incident forms the starting point of the action. Saṁdhyaṅgas are so many incidents or sub-sections of the dramatic action and hence any one of these Aṅgas will not only import an abstract idea but also a concrete incident or incidents, and hence this Aṅga may mean not only the mere mention of the start of the action, but may be taken to mean also the circumstance which has started the action.

2. Parikara (Parikriyā)

Definitions :

१. समुत्पन्नार्थबाहुल्यं ज्ञेयः परिकरस्तु सः । NŚ XIX. 70.

२. तद्बाहुल्यं परिक्रिया । DR I. 27.

३. स्वल्पव्यासः परिक्रिया । ND I, 43.

४. तद्बाहुल्यं परिक्रिया । BP 208.12.

५. बीजस्य बहूपकरणं परिकरः । PR 109.

६. परिक्रिया तु बहुलीकरणं मतम् । RS III. 33.

७. समुत्पन्नार्थबाहुल्यं ज्ञेयः परिकरस्तु सः । SD VI. 70.

८. समुत्पन्ने अर्थे अर्थानां बाहुल्यं स परिकरः । NLR 25.

Illustrations :

१. यथा रत्नावल्याम् 'अन्यथा क सिंहलेश्वरदुहितुः ..फलकासादनं' इत्यादिना 'सर्वथा स्पृशन्ति स्वामिनमभ्युदयाः' इत्यन्तेन बीजोत्पत्तेरेव बहूकरणात्परिकरः । DR p. 27.

२. उपक्षिप्तार्थस्य सुष्ठु विशेषवचनैरल्पं विस्तारणं परिकरः। यथा वेणीसंहारे भीमसेनः सहदेवमाह 'प्रवृद्धं यद् वैरं मम खलु... यूयं घटयत' इति। ND p. 60.

३. 'शान्तमिदमाश्रमपदं' अनयार्यया परिकर इति द्वितीयमङ्गमुपक्षिप्तम्। तल्लक्षणं तु 'यदुत्पन्नार्थबाहुल्यं ज्ञेयः परिकरस्तु सः। इति। ŚK p. 25.

४. 'किं वा स्थैर्यमुत्पादितं...इदं बीजस्य बहुलीकरणं परिकरः' चन्द्रगुप्तलक्ष्मीस्थैर्योत्पादनहेतोर्बीजस्यावश्यकर्तव्यत्वेन प्रचुरीकरणाद्द्वितीयमङ्गम्। MR p. 65.

५. 'इदानीं' इत्यादिना 'सहायवानेव' इत्यन्तेन बीजस्य बहुलीकरणात्परिकर इति सन्ध्यङ्गमुक्तं भवति। MA p. 13.

६. 'यदयं रथसंक्षोभात्' अत्र 'सरोमविक्रियं स्पृष्टः' इत्यनेन बीजस्य बहुलीकरणात्परिकरो नाम सन्ध्यङ्गमुक्तं भवति। VK p. 12.

७. एष ऋषिश्रेयोविधानभूतवसिष्ठानुग्रहरूपबीजस्य बहूकरणात्परिकरः। तदुक्तम् 'बीजस्य बहूकरणं परिकरः' इति। UR p. 17.

८. 'भवानेव श्लाघ्यो जगति' एष ऋषिप्रयत्नरूपबीजस्य बहूकरणात्परिकरो नाम सन्ध्यङ्गमुक्तम्। यदुक्तम् 'बीजस्य बहूकरणं परिकरः' इति MV p. 12.

Parikara means in early texts like the Mbh (i) girdle, (ii) service, or (iii) retinue, attendants, collectively. In early Pāli and Ardhamāgadhī texts also the root 'parikar' means 'to serve or wait on'; and from this, Parikara, does not appear to have anything in its literal sense which suggests Bāhulya, which is the meaning attributed to it by Bharata. A likely explanation is that from its sense 'girdle' or 'attendant', it came to denote an attending circumstance, which forms as it were a girdle or does some service to the development of the plot. In later usage also, it means amplification. Cf. Dhvanyāloka with the Locana, (p. 34) 'परिकरश्लोकश्चात्र—परिकरार्थं कारिकार्थस्य अधिकावापं कर्तुं श्लोकः'. Bharata defines Parikara as the development of the start and the later text-book writers give an identical explanation. The illustration from R 1-41, given by Dhanika

and others, contemplates the development, since in that incident the events referred to, viz. the catching of a plank in the ocean, the recognition and the safe-landing, are all the attending circumstances of the ship-wreck and serve to develop the plot. The illustration from the ŚK also suggests development by the auspicious throbbing of the King's arm, which presages some good-happening.

8. Parinyāsa

Definitions :

१. तन्निष्पत्त्या तु कथनं परिन्यासः प्रकीर्तितः । NŚ XIX. 70.

२. तन्निष्पत्तिः परिन्यासः । DR I 27.

३. विनिश्चयः परिन्यासः । ND I. 43.

४. तन्निष्पत्तिः परिन्यासः । BP 208. 13.

५. तस्य निष्पत्तिन्यासः परिन्यासः। संशुद्धार्थबीजनिष्पत्तिः परिन्यासः। PR 109

६. बीजनिष्पत्तिकथनं परिन्यास इतीर्यते । RS III 33.

७. तन्निष्पत्तिः परिन्यासः । SD VI. 71.

८. भाषणं यत्परिन्यासः । NLR p. 25.

Illustrations :

१. 'यथा तत्रैव प्रारम्भेऽस्मिन्स्वामिनो वृद्धिहेतौ, दैवे चेत्थं दत्तहस्तावलम्बे ।... भीत एवास्मि भर्तुः ।' इत्यनेन यौगन्धरायणः स्वव्यापारदैवयोर्निष्पत्तिमुक्तवानिति परिन्यासः । DR p. 7.

२. उपक्षिप्य विस्तारितस्यार्थस्य विशेषेण निश्चयः सिद्धतया हृदयेऽवस्थापनं परितो न्यसनं परिन्यासः । यथा वेणीसंहारे 'चञ्चद्भुजभ्रामित... ।' ND p. 61.

३. 'असंशयं क्षत्रपरिग्रहक्षमा यदार्यमस्यामभिलाषि मे मनः' अनेन परिन्यास इत्यङ्गमुपक्षिप्तम् । तल्लक्षणं तु 'तन्निष्पत्तेस्तु कथनं परिन्यासं प्रचक्षते' इति । ŚK p. 33.

४. 'अस्मत्तः न किञ्चित्परिहास्यते' इयं बीजनिष्पत्तिः परिन्यासः । न किञ्चित्परिहास्यते सर्वं समाहितम् इति परितः सर्वैरुपायैर्बीजस्य न्यासात् । MR p. 71.

५. 'फलमप्याचिरेण द्रक्ष्यासि' अत्र बीजस्य दृढीकरणात्परिन्यासो नाम सन्ध्यङ्गमुक्तं भवति। MA p. 13.

६. 'प्रियमाचरितं लते त्वया मे गमनेऽस्याः क्षणविघ्नमाचरन्त्या...।' अत्र बीजस्य दृढीकरणात्परिन्यास इति सन्ध्यङ्गमुक्तं भवति।
VK p. 16.

७. 'चञ्चद्भुजभ्रमितचण्डगदाभिघात...उत्तंसयिष्यति कचांस्तव देवि भीमः।' इह परिन्यासरूपो 'मुखसन्धिः। यदुक्तं तत्रैव 'परिन्यासस्तु कार्यस्य भाविनो निश्चयाद्वचः'। VS p. 21.

Parinyāsa means 'planting (of the step, or of the seed) completely' and Bharata's definition of it as a statement of how it, i. e. the seed, has completely come into being agrees with this etymology. Hence this third situation would mean completion of the Bīja. The V. L. 'Niṣpattyā' in the editions is very unsatisfactory. Rāghavabhaṭṭa's reading 'Niṣpatteḥ' appears to be better. All the text-book writers agree with Bharata and the illustrations also indicate a completion of the Bīja. It is because of this completion which naturally comes after the 'start' and the 'attending circumstance' that the ND has justified its third place in the list.

4. Vilobhana

Definitions :

१. गुणनिर्वर्णनं यत्तु विलोभनमिति स्मृतम्। NŚ XIX. 71.

२. गुणाख्यानं विलोभनम्। DR I. 27.

३. विलोभनं स्तुतेर्गार्ध्यम्। ND I. 44.

४. गुणाख्यानं विलोभनम्। BP 208. 13.

५. बीजगुणवर्णनं विलोभनम्। PR 109.

६. नायकादिगुणानां यद् वर्णनं तद् विलोभनम्। RS III. 34.

७. गुणाख्यानं विलोभनम्। SD VI. 72.

८. अर्थस्य गुणनिर्वर्णनं विलोभनम्। NLR 25.

Illustrations :

१. यथा रत्नावल्याम् 'अस्तापास्तसमस्तभासि' इति वैतालिकमुखेन चन्द्रतुल्यवत्सराजगुणवर्णनया सागरिकायाः समागमहेत्वनुरागबीजानुगुण्येनैव विलोभनाद्विलोभनम्। DR p. 7.

२. यथा वेणीसंहारे 'चञ्चद्भुज' इत्यादिश्लोकानन्तरं द्रौपदी 'नाथ किं दुष्करं त्वया...अनुगृह्णन्तु देवताः।' इत्यन्तेन सुयोधनवधस्य गुणवत्त्वख्यापनाद् भीमस्य गार्ध्यापदं विलोभनम्। ND p. 64.

३. 'राजा–कथमियम्' इत्याद्येतदन्तेन (आत्मगतो मनोरथः) विलोभनं नामाङ्गमुपक्षिप्तम्। तल्लक्षणं तु 'गुणानां वर्णनम् तज्ज्ञैर्विलोभनमितीरितम्' इति। ŚK p. 32.

४. 'चाणक्यः–भक्त्या कार्यधुरं वहन्ति बहवास्ते दुर्लभास्त्वादृशाः।' इदं बीजगुणवर्णनं विलोभननामाङ्गम्। कार्यगुणवर्णनेन कारणगुणवर्णनस्यार्थसिद्धत्वात्। MR p. 68.

५. 'परिव्राजिका–सर्वाङ्गसौष्ठवाभिव्यक्तये...प्रवेशोऽस्तु' अत्र गुणवत्त्वस्य गम्यमानत्वाद्विलोभनं नाम सन्ध्यङ्गमुक्तं भवति। MA p. 22.

६. 'लौकिकानां हि साधूनामर्थं वागनुवर्तते।' एतत् ऋषिभ्यो वितरणरूपबीजगुणवर्णनात् विलोभनं नाम सन्ध्यङ्गमुक्तम्। UR p. 18.

७. 'प्रसन्नानां वाचः फलमपरिमेयं प्रसुवते।' अत्र बीजगुणवर्णनाद्विलोभनं नाम सन्ध्यङ्गमुक्तम्। MV. p. 13.

Vilobhana means 'allurement or fascination;' and this explains Bharata's definition that it is the exposition of the good points, naturally, of the fruit. Here would be seen the particular attraction or fascination which the principal characters feel towards the Phala, and it is this allurement or fascination which actuates them. In this sense, it would appear to be vitally connected with the Bīja and as the ND observes, it might occur somewhere near or after the Parinyāsa. The DR appears to follow Bharata, but seems to have missed Bharata's point. The illustration cited in it, being a verse sung by the bard in praise of the King.

shows that it understands this Aṅga simply as praise. The RS seems to follow this view. Vilobhana in certain cases might have meant the attraction which the hero has for the heroine and this may further result in praise or description of personal charms and beauty; and this is how 'Nāyakādiguṇa-varṇana' view must have come in. It is likely that Bharata thought of the attraction of the Artha. The ND has understood this rightly and cites as an illustration the situation from the Veṇīsaṁhāra where Draupadi shows her intense desire for Duryodhana's death. It also remarks that this is not praise but it is the stabilisation (Sthirīkaraṇa) in the minds of the principal characters of the attainment of the Artha undertaken. All other texts agree with this. That Vilobhana is not any general praise is also made clear by the remark of Sāhityadarpaṇa (p. 294), that in the ŚK the verse 'Grīvābhaṅgābhirāmaṁ' is not an instance of Vilobhana as it is not vitally connected with the incident that forms the Bīja.

8. Yukti

Definitions :

१. संप्रधारणमर्थानां युक्तिरित्यभिधीयते । NŚ XIX. 71.
२. संप्रधारणमर्थानां युक्तिः । DR I. 28.
३. युक्तिः कृत्यविचारणा । ND I. 45.
४. संप्रधारणमर्थानां युक्तिरित्यभिधीयते । BP 208·14.
५. बीजानुकूलसंघट्टनप्रयोजनविचारो युक्तिः । PR 109.
६. सम्यक् प्रयोजनानां हि निर्णयो युक्तिरिष्यते । RS III. 34.
७. संप्रधारणमर्थानां युक्तिः । SD VI. 73.
८. अर्थानां संप्रधारणं सा युक्तिः । NLR 26.

Illustrations :

१. यथा रत्नावल्याम् 'मयापि चैनां देवीहस्ते...निक्षिपता युक्तमेवानुष्ठितम्...गतस्य कुनण्वतां घटितः।' इत्यनेन सागरिकाया अन्तःपुरस्थाया वत्सराजस्य सुखेन दर्शनादिप्रयोजनावधारणाद्बाभ्रव्यसिंहलेश्वरामात्ययोः स्वनायकसमागमहेतुप्रयोजनत्वेनावधारणाद्युक्तिरिति । DR p. 7.

२. 'राजा-वयमपि' इत्यादिना 'अनुरूपप्रदाने संकल्पः' एतदन्तं युक्तिर्नामाङ्गमुपक्षिप्तम्। संप्रधारणमर्थानां युक्तिरित्यभिधीयते' इति। ŚK. p. 45.

३. अत्र तावत् 'वृषल' इत्यारभ्य 'प्रमार्ष्टुमिच्छामि' इत्यन्तः संदर्भः बीजानुकूलसंघटनप्रयोजनविचारो युक्तिः। MR p. 69.

४. 'एष पिण्डितार्थ उपदेशदर्शनान्निर्णय इति' अत्र मालविकादर्शनसंदेहनिर्णयाद्युक्तिर्नाम सन्ध्यङ्गमुक्तं भवति। MA p. 18.

५. 'अष्टावक्रः-...ननान्दुः पत्या च देव्याः संदिष्टम्। वत्से, कठोरगर्भेति नानीतासि। वत्सोऽपि रामभद्रस्त्वद्विनोदार्थमेव स्थापितः' एतत् बीजानुगुणप्रयोजनविभावनरूपा युक्तिर्नाम संध्यङ्गमुक्तं भवति। तदुक्तम् 'बीजानुगुणप्रयोजनविभावना युक्तिः।

UR p. 18.

६. 'विश्वामित्रः-रक्षोघ्नानि च मङ्गलानि सुदिने कल्प्यानि दारक्रिया .. व्यग्राः प्रमोदामहे।' अत्र बीजानुगुणप्रयोजनविभावनरूपा युक्तिर्नाम संध्यङ्गमुक्तम्। MV p. 14.

७. 'अलब्ज्वालावलीढ ... ताते चापद्वितीये वहति रणधुरां को भयस्यावकाशः।' इह श्लोके युक्तिरलंकारः। अर्थावधारणं यत्तु प्रमाणाद्युक्तिरुच्यते। इति भरतः। VS p. 61.

The usual meaning of the word Yukti is 'ingenuity or reasoning.' It is quite likely that Bharata had this meaning in his mind and hence Yukti is skill, especially as shown in a minute survey or examination of the incidents or circumstances (Saṁpradhāraṇam). This should be different from the Anumāna which is an Alaṁkāra and as such must be distinguished from the Saṁdhyaṅga. That Yukti is such a survey can be seen from the various illustrations. The illustration from the R I. shows Yaugandharāyaṇa surveying the measures he has taken. All the text-books agree with Bharata in understanding this Aṅga as a careful survey of the facts and it is in this sense that Rāghavabhaṭṭa has illustrated it in the ŚK where the King proceeds to collect information about Śakuntalā.

8. Samādhāna

Definitions :

१. बीजार्थस्योपगमनं समाधानमपीष्यते । NŚ XIX. 72.
२. बीजागमः समाधानम् । DR I. 28.
३. पुनर्न्यासः समाहितिः ND I. 43.
४. बीजागमः समाधानम् । BP 208·15
५. बीजसंनिधानं समाधानम् । PR 109.
६. बीजस्य पुनराधानम् समाधानमिहोच्यते । RS III. 35.
७. बीजस्यागमनं यत्तु तत्समाधानमुच्यते । SD VI. 75.
८. बीजार्थस्योपगमनं यत्समाधानम् । NLR 26.

Illustrations :

१. यथा रत्नावल्याम्–वासवदत्ता–'तेन ह्युपनय म उपकरणानि...' सागरिका ... 'अलक्षिता प्रेक्षिष्ये' इत्यनेन वासवदत्ताया रत्नावलीवत्सराजयोर्दर्शनप्रतीकारात्सागरिकायाः सुसंगतार्पणेनालक्षितप्रेक्षणेन च वत्सराजसमागमहेतोर्बीजस्योपादानात्समाधानमिति । यथा च वेणीसंहारे 'भीम...पाञ्चालराजतनये... कचांस्तव देवि भीमः' इत्यनेन वेणीसंहारहेतोः क्रोधबीजस्य पुनरुपादानात्समाधानम् । DR p. 9.

२. यथा वेणीसंहारे 'भो भोः...क्रोधज्योतिः यौधिष्ठिरं जृम्भते'। 'स्वस्था भवन्ति' इति यद् बीजं तदिदानीं प्रधाननायकगतत्वेन सम्यक् पोषं नीतमिति । ND. p. 62.

३. 'भव हृदय साभिलाषम्' अनेन समाधाननामकमङ्गमुपक्षिप्तम् । तल्लक्षणं तु 'बीजार्थस्योपगमनं तत्समाधानमुच्यते' इति ।
ŚK p. 46.

४. 'मयापि नशयानेन स्थीयते' इदं बीजसंविधानं समाधानमङ्गम् बीजस्य सम्यग्विधानात् । MR p. 69.

५. 'धैर्यावलम्बिनमपि त्वरयति' अत्र बीजस्य पुनरावर्तनात्समाधानं नाम सन्ध्यङ्गमुक्तं भवति । MA p. 23.

६. 'अहो नु खलु दुर्लभाभिनिवेशी मदनः' इत्यत्र बीजस्यानुसन्धानात्समाधानं नाम सन्ध्यङ्गम्। VK p. 16.

७. 'अनुगृहीता स्मः' एतन्मनुष्यानुग्रहरूपबीजाङ्गीकरणरूपं समाधानं नाम सन्ध्यङ्गमुक्तम्। तदुक्तम् 'बीजाङ्गीकरणं समाधानम्' इति। UR p. 18

८. अत्र 'साधुसूते'त्यादिना ऋषिप्रयत्नरूपबीजाङ्गीकरणरूपसमाधानं नाम सन्ध्यङ्गमुक्तम्। MV p. 12.

Samādhāna (saṁ+ā+dhāna) means "approach or recurrence (punarupagamanaṁ) of the germinal circumstance (Bījārthasya)' of course now with added intensity. The ND explanation 'Samyak āsamantāt dhānaṁ poṣaṇaṁ' may be slightly artificial, but is on the whole not unsatisfactory. The illustrations given in it and the DR from the VS relate to the restatement of Bhima's fury which is the Bīja. The other text-books agree with Bharata. Rāghavabhaṭṭa and Kāṭayavema give instances which reiterate the 'autsukya' of the heroes, which is the Bīja.

3. Prāpti

Definitions :

१. सुखार्थस्योपगमनं प्राप्तिरित्यभिसंज्ञितम्। NŚ XIX. 72.
२. प्राप्तिः सुखागमः। DR I. 28.
३. प्रापणं सुखसंप्राप्तिः। ND I. 45.
४. प्राप्तिः कोऽपि सुखागमः। BP 208. 15.
५. बीजसुखागमः प्राप्तिः। PR 109.
६. प्राज्ञैः सुखस्य संप्राप्तिः प्राप्तिरित्यभिधीयते। RS III. 35.
७. प्राप्तिः सुखागमः। SD VI. 74.
८. सुखार्थस्य यदुपगमनं सा प्राप्तिः। NLR 26.

Illustrations :

१. यथा वेणीसंहारे 'चेटी- भट्टिनि, परिकुपित इव कुमार लक्ष्यते... ...मथ्नामि कौरवशतं...'द्रौपदी–पुनः पुनर्भण।'इत्यनेन भीमक्रोधबीजान्वयेनैव सुखप्राप्त्या द्रौपद्याः प्राप्तिरिति। यथा च रत्नावल्याम्

'सागरिका-कथंमयं स उदयनः... जीवितं बहुमतं संजातम् ।'
इति सागरिकायाः सुखागमात्प्राप्तिरिति । DR p. ८.

२. यथा वेणीसंहारे 'कञ्चुकी- कुमार, एष भगवान्वासुदेवः ... कुमारं द्रष्टुमभ्च्छति ।' अयं ह्यर्थो भीमसेनस्य कुरुभिः सह सन्धि- भेदमापादयंश्चान्तः सुखयतीति । ND p. 66

३. (अ) 'वयं तत्त्वान्वेषात् ।' यद्यपि 'हता' इत्युक्तं तथाप्यभिलाष- चाटुकप्रवणत्वेन तत्सुखागमस्य भावात्प्राप्तिरित्यङ्गमुपक्षिप्तम् । यतो धनिकेनोक्तम् 'साक्षात् पारम्पर्येण वा विधेयानि' इति । तल्लक्षणं तु 'सुखार्थस्योपगमनं प्राप्तिरित्यभिधीयते' इति ।
(ब) वाचं न मिश्रयति...पूर्वोक्तं प्राप्तिलक्षणमङ्गमनेन चोपक्षिप्तम् ।
ŚK p. 36, 50.

४. अथवा 'राज्यं सुखयति' अयं बीजसुखागमः प्राप्तिर्नामाङ्गम् । बीजेन स्वनीतिप्रयोगेण वृषलस्य सुखागमात्सुखप्राप्तेः । MR p. 70.

५. 'धैर्यावलम्बिनमपि' सुखागमस्य गम्यमानत्वात्प्राप्तिर्नाम सन्ध्यङ्गमुक्तं भवति । MA p. 23.

६. 'प्रियमाचरितं लते...' अर्थादनुकूल्येन सुखाप्तेर्गम्यमानत्वात् प्राप्तिर्नाम सन्ध्यङ्गमुक्तं भवति । VK p. 16.

७. 'अरिष्टतातिमाशास्महे' इति बीजसुखागमरूपप्राप्तिरुक्ता ।
MV p. 88.

Prāpti means, 'approach, i.e. realisation of the barest fringe of the end' and hence according to Bharata means 'the approach of a pleasurable circumstance'. The DR and the text-book writers give an identical meaning. The DR illustrates from the R and the VS two incidents of good promise, viz. Sāgarikā's first sight of Udayana and Draupadi's delight at the overhearing of Bhīma's vow of wreaking revenge on Duḥśāsana and Duryodhana. The ND gives the identical instance from the VS and adds another, viz. Krisṇa's over-powering the Kuru forces by his supernatural power while his mission of peace fails which renders the prospect of peace impossible. The ND, in distinguishing this from Vidhāna says that Prāpti is after some search, while Vidhāna is sponteneous

and relates to a single character; but this distinction is not satisfactory. Rāghavabhaṭṭa gives two instances, one is in Duṣyanta's contemplation of Śakuntalā as she is attacked by the bee, where, although he envies the bee he really derives pleasure; and the second is in I. 27, where Duṣyanta describes the coyness of Śakuntalā in indicating her love for him.

8. Vidhāna

Definitions :

१. सुखदुःखकृतो योऽर्थस्तद्विधानमिहोच्यते । NS XIX. 73.

२. विधानं सुखदुःखकृत् । DR I. 28.

३. विधानं सुखदुःखाप्तिः । ND I. 45.

४. विधानं सुखदुःखकृत् । BP 208, 16.

५. बीजसुखदुःखहेतुर्विधानम् । PR 109.

६. सुखदुःखकरं यत्तु विधानं बुधा विदुः । RS III. 36.

७. सुखदुःखकृतो योऽर्थस्तद्विधानमिति स्मृतम् । SD VI. 76.

८. सुखदुःखयुक्तो योऽर्थस्तद्विधानम् । NLR 26.

Illustrations :

१. यथा मालतीमाधवे 'माधवः— यान्त्या मुहुर्वलितकंधरमाननं ... व्यथमानमास्ते ।' इत्यनेन मालत्यवलोकनस्यानुरागस्य समागमहेतोर्बीजानुगुण्येनैव माधवस्य सुखदुःखकारित्वात् विधानमिति। यथा च वेणीसंहारे 'द्रौपदी–नाथ पुनरपि त्वया...न पश्यसि वृकोदरम् ।' इति संग्रामस्य सुखदुःखहेतुत्वाद्विधानमिति । DR p. 9.

२. एकत्र पात्रे सुखदुःखयोः प्राप्तिर्यथा मालतीमाधवे 'माधवः— हृदयं मदीयं व्यथमानमास्ते ।' इत्यनेन सानुरागमालत्यवलोकनान्माधवस्य सुखदुःखाप्तिः । अनेकत्र यथा तापसवत्सराजे काञ्चनमालया ज्ञातिगृहवार्ताविशेषापदेशात् वासवदत्ताया वियोगदुःखेऽपह्नुते राजा स्मित्वाऽऽह 'दृष्टिं प्रेमभरालसां... ताम्यसि' अत्र च वासवदत्तायाः प्रवासाभ्युपगमाद् दुखम् वत्सराजस्य चाविदितावप्रवासवृत्तान्तस्य सुखम् । एकस्य सुखस्य प्राप्तिर्यथा रत्नावल्यां 'काञ्चनमाले, प्रतिज्ञापय...प्रद्युम्नं...'

इत्यारभ्य वासवदत्ता राजानं पूजयति इति यावत्। 'एकस्य दुःखस्य यथा...निर्भयभीमे...भीमः...वयं पराभवभूतस्तत्प्राश्च वर्तामहे।' ND p. 68.

३. 'विदूषकः–अद्यापि तस्य तामेव चिन्तयतोऽक्ष्णोः प्रभातमासीत्'। चिन्तनेन सुखम्, निद्राच्छेदेन दुःखमिति। अनेन विधानं नामाङ्गमुपक्षितम्। तल्लक्षणं तु 'सुखदुःखकृतो योऽर्थस्तद्विधान-मिति स्मृतम्' इति। ŚK p. 56

४. 'शत्रुप्रयुक्तानां' इत्यादि 'तत्राप्तपुरुषाः' इत्यन्तं बीजसुखदुःख-हेतुर्विधानम्। सुखदुःखहेतोर्विचारस्यात्र विधानात्। तीक्ष्णरस-दायिनो दुःखहेतवः तत्प्रतिविधानं प्रति अप्रमादिनः सुखहेतवः। MR p. 69.

५. 'रामाय पुण्यमहसे सदृशाय सीता दत्तैव दाशरथिचन्द्रमसेऽ-भविष्यत्। पणं यदि नाकरिष्यत्। इत्यत्र बीजसुखदुःखहेतुरूपं विधानमुक्तम्। MV p. 88.

The usual sense of the word Vidhāna is 'doing or enjoining something with reference to something' and so Vidhāna according to Bharata's definition, might 'mean a step or something done in order to procure pleasure or to avoid pain.' The text-book writers emphasise the 'Sukhaduhkha' rather than the 'Sukhaduhkhakrtorthaḥ'. The DR cites as an illustration MM 1. 29, where what was pleasurable in the presence of Mālati becomes like a hot bed of coals. The ND gives four cases, (i) as in MM 1. 29, a thing is alternately pleasurable and painful to one and the same person or (ii) as in TV, where it is pleasurable to one but painful to another or (iii) exclusively pleasurable and (iv) exclusively painful. The distinction between Prāpti and Vidhāna is that while Prāpti is the earliest glimpse of the realisation of the Phala, spontaneously obtained, Vidhāna is something done to procure pleasure or to avoid pain. Rāghavabhatta cites ŚK. II. where Duṣyanta's tortures are described by Māḍhavya. Vīraraghava cites MV. I. 27 without any point. As already stated, the ND has distinguished between Vidhāna and Prāpti, the latter being deliberate (अन्वेषण...) and the former ...taneous (सन्निहितसुखात्मकम्) If at all Bharata's definition

would signify a deliberate step to gain or avert Sukha or Duḥka respectively, then the text-book writers and the commentators following them have lost sight of the etymological sense of Vidhāna as well as the explicit definition 'Kṛtorthaḥ'. The SD alone has given the definition of Bharata correctly.

9. Paribhāvanā

Definitions :

१. कौतूहलोत्तरावेशो भवेत्तु परिभावना । NS XIX. 73.
२. परिभावोऽद्भुतावेशः । DR I. 29.
३. विस्मयः परिभावना । ND I. 45.
४. परिभावोऽद्भुतावेशः । BP 208. 16.
५. बीजविषयाश्चर्यावेशः परिभावनम् । PR 109.
६. श्लाघ्यैश्चित्तचमत्कारो गुणाद्यैः परिभावना । RS III. 36.
७. कुतूहलोत्तरा वाचः प्रोक्ता तु परिभावना । SD VI. 77.
८. कुतूहलान्तरदायी स्यादर्थः परिभावना । NLR 26.

Illustrations :

१. यथा रत्नावल्यां 'सागरिका—कथं प्रत्यक्ष एव अनङ्ग अहमपि... पूजयिष्यामि ।' इत्यनेन वत्सराजस्यानङ्गरूपतयापह्नवादनङ्गस्य च प्रत्यक्षस्य पूजाग्रहणस्य लोकोत्तरत्वादद्भुतरसावेशः परिभावना । यथा च वेणीसंहारे द्रौपदी 'किमिदानीमेष प्रलयजलधरस्तनित मांसल...दुन्दुभिस्ताड्यते ।' इति लोकोत्तरसमरदुन्दुभिध्वने-विस्मयरसावेशाद्द्रौपद्याः परिभावना । DR p. 10.

२. जिज्ञासातिशयेन किमेतदिति कौतुकानुबन्धो विस्मयः परि-भावना । यथा नागानन्दे मलयवतीं दृष्ट्वा नायकः 'स्वर्गस्त्री यदि तत् कृतार्थमभवच्चक्षुसहस्रं हरे...प्रसिद्धास्ततः । ND p. 68.

३. 'अनुयास्यन् मुनितनयां सहसा विनयेन वारितप्रसरः ..गत्वेव पुनः निवृत्तः ।' अनेन परिभावनेत्यङ्गमुपक्षिप्तम् । तल्लक्षणं तु 'कुतूहलोत्तरावेशो विज्ञेया परिभावना '. इति । ŚK p. 47.

४. 'चाणक्यः– अहो राक्षसस्य नन्दवंशे निरतिशयो भक्तिगुणः।' इदं बीजविषये आश्चर्यावेशः परिभावना तृतीयमङ्गम्। राक्षसभक्तिगुणविषयकाश्चर्यावेशस्य तत्संग्रहबीजविषयत्वोपपत्तेः। MR p. 67.

५. 'राजा–कथमप्रमेयानुभावसामर्थ्य एष वैकर्तनकुलकुमारः।' इत्यत्र बीजविषय आश्चर्यावेशरूपपरिभावनोक्ता। MV p. 88.

Paribhāvanā means 'meditation or contemplation with the presentative faculty of the mind.' Jainism uses this word in connection with the twentyfive Bhāvanās and so also the Mīmāṁsā literature understands by the word the idea of the agent. It is likely that Bharata has used the word in this sense and this Aṅga is a situation in which a character being possessed by an idea (Āveśa) is following the first impulse of curiosity (kutūhala). Paribhāvanā means 'constant brooding or pondering. and has nothing to do with surprise or Vismaya and the explanations of the later writers are clearly incohrent. Their explanation, moreover, destroys the organic connection between the Saṁdhi and the Aṅga. As surprise, it may occur anywhere, whereas pondering or brooding before the action is taken to secure a thing, it rightly belongs to this Saṁdhi. The various illustrations from the plays have an element of surprise and also are contemplations leading to action, especially so is the illustration from the MR.

10. Udbheda.

Definitions :

१. बीजार्थस्य प्ररोहो य उद्भेदः स तु कीर्तितः। NS XIX. 74.

२. उद्भेदो गूढभेदनम्। DR I. 29.

३. उद्भेदो गूढभेदनम्। BP 208, 17.

४. स्वल्पप्ररोह उद्भेदः। ND I. 44.

५. गूढबीजप्रकाशनमुद्भेदः। PR 109.

६. उद्घाटनं यद् बीजस्य स उद्भेदः प्रकीर्तितः। RS III. 37.

७. बीजार्थस्य प्ररोहः स्यादुद्भेदः। SD VI. 78.

८. बीजार्थस्य प्ररोहो यः स उद्भेद इति स्मृतः। NLR 27.

Illustrations :

१. यथा रत्नावल्यां वत्सराजस्य कुसुमायुधव्यपदेशगूढस्य वैतालिकवचसा 'अस्तापास्त' इत्यादिना 'उदयनस्य' इत्यन्तेन बीजानुगण्येनैवोद्भेदनादुद्भेदः। यथा च वेणीसंहारे– 'आर्य, किमिदानीमध्यवस्यति...आर्यस्य क्रोधज्योतिः' । इत्यनेन च्छन्नस्य द्रौपदीकेशसंयमनहेतोर्युधिष्ठिरक्रोधस्योद्भेदः। DR p. 10.

२. यथा वेणीसंहारे 'नाथ पुनरपि त्वयाऽऽगत्याहं समाश्वासितव्या' इति द्रौपद्याऽभिहितो भीमः प्रत्याह 'अयि किमद्याप्यलीकाश्वासनाभिः... न पश्यसि वृकोदरम्।' इति कुरुनिधनारम्भरूपस्य बीजार्थस्यायमुद्भेद इति। ND p. 62.

३. 'मोचितासि...महाराजेन गच्छेदानीं'...'शकुन्तला–'यद्यात्मनः प्रभविष्यामि।' अनेनोद्भेदनामकमङ्गमुपक्षिप्तम्। तल्लक्षणं तु 'बीजार्थस्य प्ररोहो यः स उद्भेद इति स्मृतः' इति। दशरूपके तु 'उद्भेदो गूढभेदनम्' इति। राजभावस्य गूढस्योद्भेदनात्। ŚK p. 50.

४. 'अस्माभिः...घातितः सर्वार्थसिद्धिः'। इदं गूढबीजप्रकाशनमुद्भेदः। पूर्वं गूढतया कृतस्य बीजस्य प्रकाशनात्। MR p. 66.

५. 'देवी–यदि राजकार्येष्वीदृश्युपायनिपुणतार्यपुत्रस्य ततः शोभनं भवेत्।' अत्र गूढार्थोद्भेदनादुद्भेदो नाम सन्ध्यङ्गमुक्तं भवति। MA p. 22.

६. 'वत्स अचिरादेव संपादनीयो दौर्हृद इति संप्रत्येव...संदिष्टम्।' एष गूढप्रकाशनादुद्भेदः। UR p. 37.

७. बीजप्ररोह उद्भेदो यत्किञ्चित्प्रभवात्मकः।' इति भरतादुद्भेदरूपं मुखसन्धिमाह'चत्वारो वयमृत्विजः स भगवान्कर्मोपदेष्टा हरिः...।' VS p. 25.

Udbheda means 'breaking out, manifestation or display' and is probably used in this sense, so that this Aṅga would be an incident in which the Bīja becomes manifest. According to Bharata, it is the development of the Bījārtha and the DR changes this by taking it to mean mere 'bursting forth of something

secret or hidden' and illustrates it from the R and the VS, where the identity of Udayana and the anger of Yudhiṣṭhira, so far controlled, burst out. The DR, the ND and Jagaddhara give different illustrations from the VS. Kāṭayavema apparently follows the DR in understanding the Aṅga as a disclosure by some one else. The BP and the PR agree with the DR, while the RS, the NLR and the SD agree with Bharata in understanding Udbheda as manifestation.

11. Bheda

Definitions :

१. संघातभेदनार्थो यः स भेद इति संज्ञितः। NS XIX. 75.

२. भेदः प्रोत्साहना मता। DR I. 29.

३. भेदनं पात्रनिर्गमः। ND I. 41.

४. भेदः प्रोत्साहना। BP 208-18.

५. बीजानुगुणप्रोत्साहनं भेदः। PR 109.

६. बीजस्योद्भेदनं भेदो यद्वा संघातभेदनम्। RS III. 37.

७. भेदः संहतभेदनम्। केचित्तु भेदः प्रोत्साहनेति वदन्ति। SD VI. 80.

८. संघातेन मिलितस्य अर्थस्य भङ्गो भेदः। NLR 27.

Illustrations :

१. यथा वेणीसंहारे 'नाथ मा खलु याज्ञसेनीपरिभव...संग्रामे विचरितुं पण्डिताः पाण्डुपुत्राः' इत्यनेन विषण्णाया द्रौपद्याः क्रोधोत्साहबीजानुगुण्येनैव प्रोत्साहनाद्भेद इति। DR p. 11.

२. यथा वेणीसंहारे 'संग्रामे विचरितुं पण्डिताः पाण्डुपुत्राः' एतेन हि संग्रामविचरणे पाण्डित्यख्यापनेन संग्रामावतरणाभिप्रायः सहदेवस्य चात्मनश्च संघातभेदनार्थ एवोपदर्शित इति भेदोऽङ्गम्। अन्ये तु संहतानां प्रतिपक्षाणां बीजफलोत्पत्तिनिरोधकानां विश्लेषकं भेदरूपमुपायं भेदनं मन्वते इति। ND p. 64.

३. 'मृगयाविहारी दुष्यन्तः' दुष्यन्त इति राजनामश्रवणाच्छकुन्तलायाः प्रोत्साहनाद्भेदलक्षणमङ्गमुपक्षिप्तम्। 'भेदः प्रोत्साहना मता' इति तल्लक्षणस्य धनिकेनोक्तत्वात्। ŚK p. 51.

४. 'ते भृत्या नृपतेः कलत्रमितरे संपत्सु आपत्सु च'। इदं बीजगुणप्रोत्साहनं भेदः अङ्गम्। कार्यगुणैः स्वोद्योगस्य बीजस्य प्रोत्सहनादुपबृंहणात्। MR p. 67.

५. '...सीतायां शिवानुध्याना भव' एतेन बीजानुगुणप्रोत्साहनरूपं भेदो नाम सन्ध्यङ्गमुक्तम्। तदुक्तम्–'बीजानुगुणप्रोत्साहनं भेदः इति। UR p. 29.

६. 'विश्वामित्रः–वत्स हन्यतामियम्।' इत्यत्र बीजानुगुणप्रोत्साहनरूपभेद उक्तः। MV p. 88.

The usual meaning of the word Bheda is 'dissolution or disclosure,' and the word Saṁghāta which appears in Bharata's definition means 'an aggregate or integration or complex, a meaning which is to be seen in the literature of the Sāṁkhyas and the Buddhists. So this would mean that Bheda is an incident which amounts to a disintegration or elucidation of what was inexplicable so far, i. e. a complex of facts which now breaks up and elucidating itself, develops the germinal action. The text-book writers have clearly abandoned the meaning of Bharata, and have given other interpretations which are not warranted either by the term Bheda or by Bharata's definition of it. The DR understands it as encouragement and has illustrated it from the VS (Draupadi's receiving encouragement from Bhīma). The ND changes this further and understands it as the exit of the characters to some other place and cites as an illustration the same situation from the VS, referred to by the DR. The ND notes the view held by the DR, cites the same illustration and also mentions a third view according to which Bheda is a situation in which, a breaking up of the forces that oppose the Bījotpatti shows itself, a meaning which is clearly nearer to Bharata's definition, but this is not illustrated. The BP and PR agree with the DR. The NLR by its 'Saṁghātena militasya arthasya bhedaḥ' interprets Bharata correctly, but its illustration is obscure. Coming to the commentators, Rāghavabhaṭṭa has adopted 'protsāhanā' as the meaning. But this is unsatisfactory as it is difficult to see any encouragement in the announcement of the presence of Duṣyanta in the forest. In fact, this is only a

corroboration of what the girls have already learnt from the signet-ring given to them, on which they have read the king's name. This would have been encouragement of some sort had the identification of the king been made for the first time now. However, the incident of the elephant breaking loose may be taken as a 'Pātranirgama' but this in itself can never be a distinct Saṁdhyaṅga because the close of an act need not figure in the analysis of the dramatic action. The commentators have followed the DR and not Bharata.

12. Karana

Definitions :

१. प्रकृतार्थसमारम्भः करणं परिचक्षते । NS XIX. 75.

२. करणं प्रकृतारम्भः । DR I. 29.

३. करणं प्रस्तुतक्रिया । ND I. 44.

४. करण प्रकृतारम्भः । BP 208·17.

५. बीजानुगुणप्रस्तुतकार्यारम्भः करणम् । PR 109.

६. प्रस्तुतार्थसमारम्भं करणं परिचक्षते । RS III. 38.

७. करणं पुनः प्रकृतार्थसमारम्भः । SD VI. 79.

८. प्राकृतार्थसमारम्भः करणम् । NLR 27.

Illustrations :

१. यथा रत्नावल्यां 'नमो ते कुसुमायुध दृष्टं यत्प्रेक्षितव्यम्... गमिष्यामि । ' इत्यनेनान्तराङ्कप्रकृतनिर्विघ्नदर्शनारम्भणात्करणम् । यथा च वेणीसंहारे 'तत्पाञ्चालि गच्छामो...विक्रमानुरूपमाचरितुम् ' । इत्यनेनान्तराङ्कप्रस्तूयमानसंग्रामारम्भणात्करणमिति ।
DR p. 10.

२. अन्ये तु विपदां शमनं करणमाहुः शमनं चाशीर्वादवशेनान्यथा वा । यथा वेणीसंहारे–भीमं प्रति 'द्रौपदी यदसुरसमराभिमुखस्य हरेर्मङ्गलं तद् युष्माकं भवतु '। ND p. 63.

३. 'प्रियंवदा'–शकुन्तलां निरुध्य ' इत्यादिना (अङ्गुलीयकं दातुं) इच्छतीत्यन्तेन करणं नामाङ्गमुपक्षिप्तम् । तल्लक्षणं तु 'प्रकृतार्थस्य चारम्भः करणं नाम तद्भवेत् ' इति । ŚK p. 49.

४. ' यथाशक्ति क्रियते तग्रहणं प्रति यत्नः । ' इत्यारभ्य ' तेनेदानीं महत्प्रयोजनमनुष्ठेयं भविष्यति' इत्यन्तं बीजानुगुणप्रस्तुतकार्यारम्भः करणम् । MR p. 69.

५. ' विश्वामित्रः—(स्वगतम्) अस्यायमवसरो दिव्यास्त्रमङ्गलानां दानस्य वर्तते मङ्गल्यो मुहूर्तः । ' इत्यादौ बीजानुगुणप्रस्तुत-कार्यारम्भरूपकरणमुक्तम् । MV p. 88.

६. ' इह देवि गच्छामः ' इत्यनेन कारणरूपो मुखसन्धिः । यदाह– ' उद्यमः प्रस्तुतार्थस्य कारणं परिकीर्तितम् । ' VS p. 25.

Karaṇa is an instrument. (Cf. Paṇini I. 2. 42., II. 3. 18. 33.) Thus Bharata's idea would be that Karaṇa is a situation in which there is actual beginning of the matter in hand or a step which is the cause of the beginning of the matter in hand. All the text-book writers agree with Bharata and the DR cites as illustrations the situations from the R and the VS, where the actual plot begins. The ND agrees with the DR but mentions another view, which takes Karaṇa to be the avoidance of difficulties either by reason of a benediction or something else and refers to Draupadi's speech in the VS. I, ' yuṣmākaṁ maṅgalaṁ bhavatu ' in which she wishes good luck to Bhīma and others. From the illustrations from the plays it appears that all represent by it the beginning of the action or a first step towards the realisation of the purpose., cf. the illustration from ŚK by Rāghavabhaṭṭa.

Aṅgas Of the Pratimukha-Saṁdhi

1. Vilāsa

Definitions :

१. समीहा रतिभोगार्था विलास इति संज्ञितः । NS XIX. 76.

२. रत्यर्थेहा विलासः स्यात् । DR I. 32.

३. विलासो नृस्त्रियोरीहा । ND I. 48.

४. रतिचेष्टाविलासः स्याद्दम्पत्योर्नवसङ्गमे । BP 209·10

५. संभोगविषयमनोरथो विलासः । PR p. 110.

६. विलासः सङ्गमार्थस्तु व्यापारः परिकीर्तितः । RS III. 41.
७. समीहा रतिभोगार्था विलास इति कथ्यते । SD VI. 82.
८. समीहा रतिसंभोगार्था विलासः । संभोगो वा सुरतोत्पन्नो विलास इति संज्ञितः । NLR p. 28.

Illustrations :

१. यथा रत्नावल्यां 'सागरिका— हृदय, प्रसीद किमनेनायासमात्रफलेन' इत्युपक्रमे 'तथापि आलेख्यगतं तं जनं कृत्वा यथा समीहितं करिष्यामि...अन्यो दर्शनोपायः इति ।' इत्येतैर्वत्सराजसमागमरतिं चित्रादिजन्यामुपदिश्य सागरिकायाश्चेष्टाप्रयत्नोऽनुरागबीजानुगतो विलास इति । DR p. 12.

२. यथा अभिज्ञानशाकुन्तले मुखसन्धावुपलब्धायां नायिकायां प्रतिमुखे तद्विषयो विलासः इति । तत्र हि राजा आह 'कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनाश्वासि......सर्वं मत्परायणमहो ! कामी स्वतां पश्यति ।' इत्यादिना राज्ञो रतिसमीहा । ND p. 69.

३. 'चिन्तय' इत्यादिना 'तपःषड्भागमक्षय्यं ददत्यारण्यका हि नः ।' एतदन्तेन विलासो नामाङ्गमुपक्षिप्तम् । तल्लक्षणं तु 'विलासः संगमार्थस्तु व्यापारः परिकीर्तितः' इति । ŚK p. 77.

४. 'चाणक्यः—(सहर्षमात्मगतम्) गृहीतो जयशब्दः' । अयं कार्यसिद्धिविषयमनोरथो विलासः प्रथममङ्गम् । MR p. 82.

५. राजा—वयस्य...नेपथ्यपरिगतायाश्चक्षुः दर्शनसमुत्सुकं तस्याः । संहर्तुं...व्यवसितामिव मे तिरस्करिणीम् । ' अत्रेष्टार्थविषयेच्छाया गम्यमानत्वाद्विलासो नाम सन्ध्यङ्गमुक्तं भवति । MA. p. 25.

६. 'राजा—इदमसुलभवस्तुप्रार्थनादुर्निवारं प्रथममपि मनो मे पञ्चबाणः क्षिणोति । ' अत्रेष्टार्थविषयेहाकथनाद्विलासो नाम सन्ध्यङ्गमुक्तं भवति । VK p. 28.

७. 'रामः —हन्त, हन्त, उत्सिक्तस्य तपःपराक्रमविधेरस्याः ... वैदेहीपरिरम्भ एष च मुहुश्चैतन्यमामीलयन् आनन्दी हरिचन्दनेन्दुशिशिरस्निग्धो ।' इत्यादिना च संभोगविषयमनोरथरूपविलास उक्तः । MV p. 88.

Vilāsa is ' manifestations of love ' and Bharata defines it as an effort to secure the gratification or the satisfaction of love. The word ' Īhā ' which appears in Bharata's definition means Vyāpāra, i. e. activity or effort. The DR and all the later text-book writers have interpreted Bharata rightly, as is to be seen from the illustrations which they have given. The ND discusses the presence of this Aṅga in the plays having the Vīra-rasa as the dominant Rasa, and changes the connotation to ' Utsāhādisampat ' It is according to this view that Dhuṇḍhirāja points out this Aṅga in the MR. The inclusion of this Aṅga, in its natural aspect, in the Vīra-rasa plays, is unnatural and the Duryodhana-Bhānumati scene (VS. II.) has been attacked as improper by the Sanskrit theorists.

2. Parisarpa

Definitions :

१. दृष्टनष्टानुसरणं परिसर्पस्तु वर्ण्यते । NS XIX. 76.

२. दृष्टनष्टानुसरणं परिसर्पः । DR I. 32.

३. नष्टेष्टेहाऽनुसर्पणम् । ND I. 50.

४. परिसर्पस्तु बीजस्य दृष्टानष्टानुसर्पणम् । BP 209·11.

५. दृष्टनष्टपदार्थानुसरणं परिसर्पः । PR p. 110.

६. पूर्वोद्दिष्टस्य बीजस्य त्वङ्कच्छेदादिना तथा । नष्टस्यानुस्मृतिः शश्वत् परिसर्प इति स्मृतः । RS III. 42.

७. दृ(इ)ष्टनष्टानुसरणं परिसर्पश्च कथ्यते । प्रथमं दृष्टस्य पश्चान्न दृष्टस्यानुसरणं परिसर्पः । NLR p. 28.

Illustrations :

१. यथा वेणीसंहारे ' कञ्चुकी— योऽयमुद्गतेषु बलवत्सु...प्रीतोऽभिमन्योर्वधात् ' इत्यनेन भीष्मादिवधे दृष्टस्याभिमन्युवधान्नष्टस्य बलवतां पाण्डवानां वासुदेवसहायानां संग्रामलक्षणबिन्दुबीजप्रयत्नान्वयेन कञ्चुकीमुखे बीजानुसर्पणं परिसर्प इति । यथा च रत्नावल्यां सारिकावचनचित्रदर्शनाभ्यां सागरिकानुरागबीजस्य दृष्टनष्टस्य ' कासौ कासौ ' इत्यादिना वत्सराजेनानुसरणात्परिसर्प इति । DR p. 12.

२. 'यावदेनां' इत्यादिना 'गच्छामि' इत्यन्तेन परिसर्पो नामाङ्गमुपक्षिप्तम्। तल्लक्षणं तु 'दृष्टनष्टानुसरणं परिसर्प इतीरितः' इति।
ŚK p. 87.

३. 'चाणक्यः – शार्ङ्गरव, उच्यन्तामस्मद्वचनाद्भिभावसुप्रभृतयस्त्रयो भ्रातरः।' इदं दृष्टनष्टबीजानुसरणं परिसर्पः पूर्वसन्धौ दृष्टस्य मध्ये नष्टस्य बीजस्यानुसन्धानात्। MR p. 84

४. 'राजा–एवमेव भवान्सुहृदर्थे त्वरताम्' अत्र दृष्टनष्टस्य बीजस्यानुसर्पणात् परिसर्पो नाम सन्ध्यङ्गमुक्तं भवति। MA p. 33

५. 'उर्वशी–सखि क नु खलु स आपन्नानुकम्पी भवेत्'। अत्र दृष्टनष्टानुसर्पणात् परिसर्पो नाम सध्यङ्गमुक्तं भवति। VK p. 32

६. 'अप्येतत्तपोवनम्'...इत्यारभ्य दृष्टनष्टपदार्थानुसरणरूपपरिसर्प उक्तः। UR p. 58

७. 'सख्यः–कथयत तत्।' इत्यत्र दृष्टनष्टपदार्थानुसरणरूपः परिसर्प उक्तः। MV p. 88

Parisarpa means 'going about in search of something' and Bharata defines it so as to indicate a following up of the basic dramatic action of which the working was seen for sometime and which has temporarily remained in abeyance. There is agreement between Bharata and all the text-book writers. Among the illustrations cited, those of the DR refer to the apparent recrudescence of Udayana's love for Sāgarikā in act II of R and the revival of the hatred of the Pāṇḍavas for Duryodhana, which has lain dormant, after the killing of Abhimanyu as referred to by the Kañcukin in act II of VS. In both these cases, however, the description of 'Dṛṣṭanaṣṭa' is hardly applicable to the incidents as described by Dhanika. Rāghavabahṭṭa sees this Saṁdhyaṅga in 'Yāvadenāṁ anviṣyāmi' etc. but the King's love for Śakuntalā has never been dormant. Kāṭyayavema finds it in 'evameva bhavān suhṛdarthe tvaratām' against which also the same strictures would apply. Parisarpa would be only possible where the Bīja has temporarily been lost sight of on account of an under-plot as in the case of Mṛch. II etc. and it does not appear that Parisarpa can figure in every kind of play.

3. Vidhūta

Definitions :

१. कृतस्यानुनयस्यादौ विधूतमपरिग्रहः । NS XIX. 77
२. विधूतं स्यादरतिः । DR I. 33
३. धूननं साम्न्यनादरः । ND I. 48
४. विधूतमरतिर्यूनोस्सुरताप्राप्तिसंभवा । BP 209. 12
५. अनिष्टवस्तुविक्षेपो विधूतम् । PR p. 110
६. नायकादेरीप्सितानामर्थानामनवाप्तितः । अरतिर्या भवेत्तद्धि विद्वद्भिर्विधुतं मतम् ॥ RS III. 43
७. अथवानुनयोत्कर्षे विधुतं स्यान्निराकृतिः । RS III. 44
८. कृतस्यानुनयस्यादौ विधूतं त्वपरिग्रहः । SD VI. 48
९. आदावनुनयस्य कृतस्यापरिग्रहो विधूतम् । NLR p. 28

Illustrations :

१. यथा रत्नावल्यां 'सागरिका–सखि, अधिकं मे सन्तापो बाधते... मरणं शरणं केवलमेकं' इत्यनेन सागरिकया बीजान्वयेन शीतोपचार-विधूननाद्विधूतम् । यथा च वेणीसंहारे भानुमत्या दुःखप्रदर्शनेन दुर्योधनस्यानिष्टशङ्कया पाण्डवविजयशङ्कया वा रतेर्विधूननमिति । DR p. 12
२. 'सख्यौ– हला शकुन्तले अपि सुखयति ते नलिनीपत्रवातः । शकु०–किं वीजयतो मां सख्यौ ।' अनेन विधूतं नामाङ्गमुपक्षिप्तम् । तल्लक्षणं दशरूपके विधूतं स्यादरतिः । इति । ŚK p. 89
३. 'चाणक्यः (विचिन्त्य) अथवा न लिखामि ':...इदमनिष्टवस्तु-निक्षेपरूपं विधूतम् । अनिष्टवस्तुनि नामलेखने क्षेपान्निषेधात् । 'विक्षेपः ' इति पाठे स एवार्थः । MR p. 84
४. 'राजा-अहं हि-भाग्यास्तमयमिवाक्ष्णोर्हृदयस्य महोत्सवावसानामिव । द्वारपिधानमिव धृतेर्मन्ये तस्यास्तिरस्करिणीम् ।'अत्रार्तेगम्यमानत्वा-द्विधूतं नाम सन्ध्यङ्गमुक्तं भवति । MA p. 31.
५. 'राजा– मम कुसुमितास्वपि सखे नोपवनलतासु नम्रविटपासु चक्षुर्बध्नाति धृतिं तद्रूपालोकदुर्ललितम् । ' अत्रारतेर्गम्यमानत्वा-द्विधूतं नाम सन्ध्यङ्गमुक्तं भवति । VK p. 30.

६. 'रामः (कथंचित् प्रहृत्य) कृतं रामसदृशं कर्म ।' अत्रानिष्टवस्तुविक्षेपाद्विधूतम् । UR p. 59.

७. 'रामः–नोत्सवाः परावधीरणावैरस्यमर्हन्ति' इत्यादौ अनिष्टवस्तुविक्षेपरूपविधूननमुक्तम् । MV p. 88.

Vidhūta means 'spurring off or rejection' and Bharata has used this word in this very sense in his definition, which means the rejection of a request in the first instance. It is very difficult to see the exact situation which Bharata has before him. For rejection of a request is possible in two circumstances: firstly, when the hero and the heroine meet, the heroine may not accept the advances due to shyness, and secondly, when the senior queen or some such senior character is enraged and is not in a mood to accept the 'anunaya' made by the guilty character. It is clear that 'Arati' which is the explanation of the DR and, following him, of the BP and the RS, is not a right interpretation. Dhanika in fact tries to stick to Bharata's definition in his two illustrations, and these illustrations, taking into consideration the Vidhūnana, are tolerably to the point. The ND, the SD and the NLR have followed Bharata. Rāghavabhaṭṭa and Kāṭayavema have followed DR and have given up Bharata. The meaning of Bharata is absolutely explicit and it is no use finding a new meaning for it simply because the dramatic action does not call for this Saṁdhyaṅga in a particular play.

4. Tāpana

Definitions :

१. अपायदर्शनं यत्तु तापनं नाम तद्भवेत् । NS XIX. 77.

२. तच्छमः शमः । DR I. 33.

३. अपायदर्शनं तापः । ND I. 49.

४. यूनोररत्युपशमः शम इत्युच्यते बुधैः । BP 209. 13.

५. 'अरत्युपशमनं शमः । PR p. 110.

६. अरतेः शमनं तज्ज्ञाः शममाहुर्मनीषिणः । RS III. 44.

७. उपायादर्शनं यत्तु तापनं नाम तद्भवेत् । SD VI. 85.

८. अपायदर्शनं यत्तत्तापनम् । NLR p. 29.

Illustrations :

१. यथा रत्नावल्यां 'राजा-वयस्य अनया लिखितोऽहं...सागरिका... मनोरथोऽपि एतावतीं भूमिं न गतः' इति किञ्चिदरत्युपशमाच्छम इति । DR p. 13.

२. यथा पार्थविजये 'कञ्चुकी— परित्रायध्वम्...एषा दुर्योधनस्य महिषी गन्धर्ववीरपशुभिः परिभूयते स्म । युधिष्ठिरः– (अपाय-शङ्कामाविष्कुर्वन् ..) कः कोऽत्र चापं चापम् ' इति । ND p. 76.

३. ' शकुन्तला तद्यदि वामनुमतं तदा तथा वर्तेथां यथा तस्य राजर्षे-रनुकम्पनीया भवामि । अन्यथावश्यं मे तिलोदकं सिञ्चतम् । ' अनेन शमो नामाङ्गमुपक्षिप्तम् । तल्लक्षणं तु ' तस्योपशमनं यत्तु शमनं तदुदाहृतम् ' इति । ŚK p. 95.

४. 'चाणक्यः (सहर्षमात्मगतम्)–हन्त गृहीतो राक्षसः । अयमरत्युप-शमनं शमः पञ्चममङ्गम् । MR p. 88.

५. 'राजा–न सुलभा सकलेन्दुमुखी च सा...अभिमुखीष्विव काङ्क्षित-सिद्धिषु व्रजति निर्वृतिमेकपदे मनः । ' अत्रारतिशान्तेः शमः इति सन्ध्यङ्गमुक्तं भवति । VK p. 30.

६. 'वासन्ती–वज्रादपि कठोराणि ।'...इत्यत्र अरत्युपशमनात्मकः शम उक्तः । UR p. 58.

७. 'रामः– किमेकदेशेन महाज्ञाननिधेः । ' इत्यादिनारत्युपशमनरूपं शर्मोक्तम् । MV p. 88.

Tāpana means 'distress' and Bharata has obviously this idea when he uses this term to indicate a situation in which there is harm within sight. In this sense it might be the forerunner of Nirodha which is Vyasanasamprāpti. Here also, as in the case of Vidhūta, there are two groups in which the text-book writers are ranged, the Bharata group and the DR group, consisting of the DR, BP, PR and RS who take a

different view from that of Bharata. The DR changes Tāpana into Śama and connects it with Vidhūta as would appear from the word 'tat' referring to Vidhūta and its illustration from the R, the disappearance of Sāgarikā's yearning, accords with this explanation. The ND understands Bharata rightly and illustrates from the PV where Yudhiṣṭhira at the cry of alarm raised by the chamberlain, takes up his bow seeing some harm. It also mentions the view, held by the DR, which takes Śama as Anunayagraha or Arati-nigraha. Both these explanations are attempts to connect this Aṅga with Vidhūta, which according to Bharata is 'Anunayasya aparigrahah'. But it is very difficult to see how the Aṅga can have this sense when Bharata defines it as Apāyadarśana. The illustration in PR is ill chosen as it is neither sight of harm nor disappearance of restlessness. Among the commentators Vīrarāghava, Kaṭayavema and Rāghavabhaṭṭa follow the DR as the illustrations from the ŚK and the VK refer to the love-lorn condition of the characters and are instances of Śama. Rāghavabhaṭṭa's, illustration from the ŚK is surprising. He points it out as Śama, but it is difficult to see Śama there as Śakuntalā's speech 'Anyathā avaśyaṁ me tilodakaṁ' etc. is clearly Apāyadarśana and not Śama.

5. Narman

Definitions

१. क्रीडार्थं विहितं यत्तु हास्यं नर्म तु संज्ञितम् । NS XIX. 78.

२. परिहासवचो नर्म । DR I. 33.

३. क्रीडायै हसनं नर्म । ND I. 49.

४. परिहासवचो नर्म । BP 209-14.

५. परिहासवचनं नर्म । PR p. 110.

६. परिहासप्रधानं यद् वचनं नर्म तत् विदुः । RS III. 46.

७. परिहासवचो नर्म । SD VI. 86.

८. नर्म identical with नर्मद्युति । NLR p. 29.

Illustrations :

१. यथा रत्नावल्यां 'सुसंगता-सखि यस्य कृते त्वमागता सोऽयं पुरतः.... ननु चित्रफलकस्य'। इत्यनेन बीजान्वितं परिहासवचनं नर्म ।

यथाच वेणीसंहारे 'दुर्योधनश्चेटीहस्तादर्घपात्रमादाय...पुष्पाणि पतन्ति।' इत्यनेन नर्मणा दुःखप्रदर्शनोपशमार्थं देवतापूजाविघ्न-कारिणा बीजोद्घाटनात्परिहासस्य प्रतिमुखाङ्गत्वं युक्तमिति। DR p. 13.

२. 'चाणक्यः-भोःश्रेष्ठिन् मा मैवम् संभावितमेवेदमस्मद्विधैः भवतः-। एतदादि चन्दनदासातिसंधानार्थं परिहासवचनं नर्म। MR p. 91.

३. 'विदूषकः- प्रथमोपदेशदर्शने प्रथमं ब्राह्मणस्य पूजा कर्तव्या सा ननु वो विस्मृता।' अत्र परिहासस्य गम्यमानत्वात् नर्मेति सन्ध्यङ्गमुक्तं भवति। MA p. 30.

४. 'विदूषकः – भवति राज्ञः प्रियवयस्यः ब्राह्मणः किं न वन्द्यते।' अत्र परिहासस्य गम्यमानत्वात् नर्मेति सन्ध्यङ्गमुक्तं भवति। VK p. 41

५ 'अयं स किल...' इत्यादिना परिहासवचनरूपं नर्मोक्तम्। MV p. 88.

According to Bharata Narman is laughter caused in sport. There is complete agreement between Bharata and all the text-book writers. The illustration from the VS, as given in DR, however, is of Śṛṅgāra and not of Hāsya.

6. Narmadyuti

Definitions

१. दोषप्रच्छादनार्थं तु हास्यं नर्मद्युति स्मृतम्। NS XIX. 78.

२. धृतिस्तज्जा द्युतिर्मता। DR I. 33.

३. अनुरागोद्घाटनोत्था प्रीतिर्नर्मद्युतिः। PR p. 110.

४. क्रोधस्यापह्नवार्थं यद्धास्यं नर्मद्युतिर्मता। RS III. 45.

५. दोषावृतौ तु तद्युतिः। ND I. 49.

६. धृतिस्तज्जा द्युतिर्भवेत्। BP 209-14.

७. धृतिस्तु परिहासजा नर्मद्युतिः। SD VI. 87.

८. क्रीडाविलोभनार्थं हास्यं नर्मद्युतिः। NLR p. 29.

Illustrations :

१. यथा रत्नावल्यां 'सुसंगता–सखि अतिनिष्ठुरा इदानीमसि... सागरिका...न विरमसि।' इत्यनेनानुरागबीजोद्घाटनान्वयेन धृतिनर्मजा द्युतिरिति दर्शितमिति। DR p. 14.

२. यथा रत्नावल्यां ‘ विदूषकः–भो अद्याप्येषा चतुर्वेदीव ब्राह्मण ऋचः पठितुं प्रवृत्ता...राजा – कोऽन्यो ऋचामभिज्ञः । ’ अत्र मौर्ख्यदोषं छादयितुं यत् विदूषकेणोच्यते तद् राज्ञो हास्यहेतुत्वान्नर्मद्युति ।
ND p. 75.

३. ‘ चन्दनदासः -शारदनिशासमुद्गतेनेव पूर्णिमाचन्द्रेण चन्द्रश्रियाधिकं नन्दन्ति प्रकृतयः । ’ इयमनुगुणोद्घाटनार्था प्रीतिर्नर्मस्तुतिरष्टम-मङ्गम् । MR p. 93.

४. ‘ राजा देवि नेदं मया मृग्यते । स खलु परसमन्वेषणार्थमारम्भोऽयम् । ’ अत्र राज्ञा दोष प्रच्छादनान्नर्मद्युतिर्नाम सन्ध्यङ्गमुक्तं भवति । VK p. 47.

५. ‘ सख्यः –कुमार...प्रेक्षस्व तावत् त्वराविशृङ्खलमरालवधूद्भ्रान्त-गमनां भर्तृदारिकाम् । ’ इत्यादिनानुरागोद्घाटनार्थप्रीतिरूपद्युतिरुक्ता । MV p. 88.

Narman means ‘ humour ’ and Dyuti means ‘splendour’ or ‘brightness,’ hence Narmadyuti would be brightness of Joke, but Bharata makes it out as laughter used to conceal a flaw. Bharata evidently distinguishes this Aṅga from the preceding one by an important qualification, while the DR and its followers the BP, PR, SD and NLR, by understanding this Aṅga as joy felt as a consequence of the preceding Aṅga, i. e. Narman, make it out as a sort of supplement to Narman. The word Dhṛti is ambiguous, it may mean joy or fortitude, which latter itself presupposes fear or nervousness; in this latter case the definition in DR would make out this Aṅga as a feigned fortitude and not as a contributory joy. As an illustration, the DR refers to the R, where Susaṁgatā is teasing Sāgarikā and the latter replies apparently in anger but with a smile and is clearly delighted at heart on account of the assurance of the King's love. The ND follows Bharata but the illustration appears to convey an entirely different idea, as the Vidūṣaka says something to conceal his folly and that gives rise to laughter. In all probability Bharata's idea seems to be that a character laughs away his or her weakness; it is intentional and the character is conscious of its weakness. The illustration from the R as given by the ND does not bring out this. The RS and the Kāvyendu. make

it out as concealment of anger. This is right in so far as it shows that the laughter is intentional and the attempt is to hide some weakness, but why that weakness should be only anger is very difficult to be seen. It may be conjectured that in the text before those works the reading was Roṣa instead of Doṣa. The PR agrees with the DR and makes this out as satisfaction or inward delight at the sight of love or devotion and as an illustration shows King Pratāparudrīya's bashfulness and delight at the praise by a servant.

7. Pragayana

Definitions :

१. उत्तरोत्तरवाक्यं तु भवेत्प्रगयणं बुधाः । NS XIX. 79.

२. उत्तरा वाक्प्रगमनम् । DR I. 34

३. प्रगमः प्रतिवाक्श्रेणिः । ND I. 50.

४. युक्तोत्तरं प्रगमनम् । BP 209.

५. उत्तरोत्तरवाक्यैरनुरागबीजप्रकाशनम् । PR p. 110.

६. तत्तु प्रगमनं यत्स्यादुत्तरोत्तरभाषणम् । RS III. 43.

७. प्रशंसनं वाक्यं स्यादुत्तरोत्तरम् । SD. VI. 88.

८. उत्तरोत्तरवाक्यं प्रगमनम् । NLR p. 29.

Illustrations :

१. यथा रत्नावल्यां 'विदूषकः–भो वयस्य दिष्ट्या वर्धसे...तत्रावकाशो भवतः किमुस्यात् ।' इत्यनेन राजविदूषकसागरिकासुसंगतानामन्योन्यवचनेनोत्तरोत्तरानुरागबीजोद्घाटनात्प्रगमनमिति। DR p.14.

२. 'सख्यौ–सहर्षं स्वागतम् ।' इत्यादिना 'निर्वृते स्वः' एतदन्तेन प्रगयणं नामाङ्गमुपक्षिप्तम् । तल्लक्षणं तु 'उत्तरोत्तरवाक्यं तु भवेत्प्रगयणं पुनः' इति । ŚK p. 106.

३. 'चाणक्यः (साङ्गुलिमुद्रं)...गम्यताम्'। उत्तरोत्तरवाक्यैः कार्यसिद्धिबीजप्रकाशनादिदं प्रशमनम् । MR p. 88.

४. 'राजा – नितान्तकठिनां रुजं मम न वेद यो मानसीं ।' अत्र प्रथमार्धे यथोत्तरवचनकरणात् प्रगमनं नाम सन्ध्यङ्गमुक्तं भवति । VK p. 36.

५. 'आत्रेयी– हिरण्मयी सीताप्रतिकृतिर्गृहिणीकृता। 'सीता प्रतिकृतिः' इत्यादिनानुरागप्रकाशनरूपप्रगम उक्तः। UR p. 58.

६. 'जामदग्न्यः– राम राम नयनाभिरामतामाशयस्य सदृशीं समुद्वहन्...हृदयंगमोऽसि मे।' इत्यादिना चोत्तरोत्तरवाक्यै-रनुरागबीजप्रकाशनरूपः प्रगमः उक्तः MV p. 88.

७. यथा 'वेणीसंहारे– भानुमती– आर्यपुत्र अतिमात्रं मे शङ्का बाधते। ...न हि मे किञ्चित् शङ्का युष्मासु सन्निहितेषु इति।
ND p. 78.

¹ The reading Praśamana is not well supported and the definition of Bharata goes against it. It has therefore to be abandoned. Abhinavagupta reads Pragayaṇaṁ and gives an elaborate etymology, which unfortunately is not intelligible from the MS as it stands.

१. 'प्रगयणं इति रूढिशब्दः। अन्ये तु प्रजाशब्दाद्विचिकित्सायां अना-शब्देन सता किना व्युत्पत्तिं कल्पयन्ति। प्रागयणं इति अन्ये पठन्ति। प्राक् इति पूर्वं वचनं ततः अयनं प्राप्ति यस्य उत्तरवचनस्य इति।

Rāghavabhaṭṭa has also quoted Bharata with the same reading. Other variants are Pragayaṇa, Pragaṇana. The DR reads Pragamana in the current editions but Hall and Vidyāsāgara have given Pragayaṇa as the reading. The consensus of authority is, therefore, clearly in favour of the obscure term Pragayaṇa. All the definitions except that of the BP make it out as a series of replies and therefore as a repartee. Whatever the intentions of the DR, Dhanika explains it in a manner calculated to bring out Bharata's meaning as a brilliant repartee contributing to the progress of the passions. If it is taken to be merely a series, the organic connection between the Aṅga and the Saṁdhi is destroyed, for a series of questions and answers may occur anywhere, while a repartee indicating progress in love may very well be a natural stage after Vilāsa. BP by its Yuktottara seems to make this out as a fit reply but it has not illustrated the definition. All the illustrations quoted are series of questions and answers but are not significant and dramatically effective.

8. Nirodha

Definitions :

१. या तु व्यसनसंप्राप्तिर्निरोधः सः प्रकीर्तितः। NS XIX. 79.

२. हितरोधो निरोधनम्। DR I. 34.

३. रोधोऽर्तिः। ND I. 48.

४. निरोधः स्यान्निरोधनम्। BP. 209. 15.

५. छद्मनाहितागमननिरोधनं निरोधः। DR p. 110.

६. यत्र व्यसनमायाति विरोधः सनिगद्यते। RS III. 46.

७. विरोधो व्यसनप्राप्तिः। SD VI. 89.

८. या तु व्यसनसंप्राप्तिर्विरोध इति कीर्तितः। NLR p. 29.

Illustrations :

१. यथा रत्नावल्यां 'राजा– धिङ् मूर्ख। प्राप्ता कथमपि दैवात्कण्ठमनीतैव सा प्रकटरागा। रत्नावलीव कान्ता मम हस्ताद् भ्रंशिता भवता।' इत्यनेन वत्सराजस्य सागरिकासमागमरूपहितस्य वासवदत्ताप्रवेशसूचकेन विदूषकवचसा निरोधनान्निरोधनमिति। DR p. 14

२. 'चक्रवाकवधूः आमन्त्रयस्व सहचरम्। उपस्थिता रजनी–विटपान्तरितो भव।' अनेन निरोधो नामाङ्गमुपक्षिप्तम्। तल्लक्षणं तु या तु व्यसनसंप्राप्तिर्निरोध स तु कीर्त्यते इति। अत्र स्वाभीष्टाच्च्युतिरेव व्यसनम्। ŚK p. 110.

३. 'चाणक्यः–उच्यतां दुर्गपालको विजयपालकः। (चन्दनदासं)... संयम्य तावद्रक्ष। वृषलः एव... दण्डमाज्ञापयिष्यति।' इदं छद्मनाहितागमननिरोधनं निरोधः। छद्मना कपटेन हितागमनाय स्वेष्टसिद्धये चन्दनदासनिरोधात्। यद्वा हितं राक्षसमागमयतीति हितागमः। हितागमनस्य हितराक्षसागमनहेतुभूतस्य चन्दनदासस्य निरोधनात्। MR p. 101.

४. 'देवी– आर्य गणदास, ननु दर्शितोपदेशा ते शिष्या।' अनेन मालविकानिर्गमनहेतुना देवीवचनेन राज्ञो हितरोधनान्निरोधो नाम सन्ध्यङ्गमुक्तं भवति। MA p. 31.

५. 'सीताः – का गतिः (धनुषि धारयन्ती) आर्यपुत्र, न तावद्युष्माभिर्गन्तव्यं यावत् तातो नागच्छति ।' इत्यादिना च च्छद्मना हितागमननिरोधनरूपनिरोध उक्तः । MV p. 88.

Nirodha means suppression, control or frustration of hopes, and Bharata's Vyasana-saṁprāpti is vitally connected with this sense. It is the appearance of difficulty, and thereby the progress of the intrigue is checked or suppressed and consequently hopes are frustrated. All the text-book writers agree with Bharata. In ŚK the appearance of Gautamī, which arrests the developement of the love-affair, is Nirodha. So also in the R, the arrival of Vāsavadattā acts in a similar manner. The Hitarodha of the DR makes clear the way in which the Vyasana acts; and it illustrates it from the R, where the meeting of Sāgarikā and Vatsarāja is abruptly ended by Vidūṣaka's words announcing the arrival of Vāsavadattā. The PR cites as an illustration the situation where King Pratāparudrīya postpones the coronation ostensibly for the expedition of the world.

9. Paryupāsana

Definitions :

१. क्रुद्धस्यानुनयो यत्तु भवेत्तत्पर्युपासनम् । NŚ XIX. 80.

२. पर्युपास्तिरनुनयः । DR I. 34.

३. सान्त्वनं साम । ND I. 48.

४. अनुनीतिः पर्युपास्तिः । BP. 209-16.

५. इष्टजनानुनयः पर्युपासनम् । PR p. 110.

६. रुष्टस्यानुनयो यः स्यात्पर्युपासनमीरितम् । RS III. 47.

७. क्रुद्धस्यानुनयः पुनः स्यात्पर्युपासनम् । SD VI. 90.

८. क्रुद्धस्यानुनयः पर्युपासनम् । NLR p. 29.

Illustrations :

१. यथा रत्नावल्यां 'राजा – प्रसीदेति ब्रूयामिदमसति कोपे न घटते ...न वेद्मि प्रियतमे ।' इत्यनेन चित्रगतयोर्नायकयोर्दर्शनात्कुपिताया वासवदत्ताया अनुनयनं नायकयोरनुरागोद्घाटनान्वयेन पर्युपासनमिति । DR p. 14.

२. 'चाणक्यः – कस्मिंश्चिदाप्तजअनुष्ठेये कर्मणि त्वां व्यापारयितुमिच्छामि।' अयमिष्टजनानुनयः पर्युपासनम्। MR p. 86.

३. 'विदूषकः–गृहीतदक्षिणोऽस्मि। किं तु मेघावलीनिरुद्धा ज्योत्स्नेव पराधीनदर्शना तत्रभवती मालविका। भवानपि...आमिषलोलुपः भीरुकश्च। अत्यन्तातुर इव...प्रार्थयमानो मे रोचसे।' अत्र सान्त्वनस्य गम्यमानत्वात्पर्युपासनं नाम सन्ध्यङ्गमुक्तं भवति।
MA p. 34

४. 'राजा–अपराधी नामाहं प्रसीद रम्भोरु विरम संरम्भात्। सेव्यो जनश्च कुपितः कथं नु दासो निरपराधः।' अत्रैव सान्त्वनात्पर्युपासनमिति सन्ध्यङ्गमुक्तं भवति। VK p. 49.

५. 'रामः–भगवति पञ्चवटि, गुरुजनादेशोपरोधात्क्षणं क्षम्यतामतिक्रमो रामस्य।' अत्रेष्टजनानुनयात्पर्युपासनं नाम सन्ध्यङ्गमुक्तम्। UR p. 65.

६. 'सीता–हा धिक् हा धिक्। परागत एव [अञ्जलिं बद्ध्वा] आर्यपुत्र। परित्रायस्व साहसिक' इत्यादिना चेष्टजनानुनयरूपपर्युपासनमुक्तम्। MV p. 88.

Paryupāsana means waiting upon another and it appears that Bharata uses the term with this very idea. He defines it as the appeasement of the enraged, obviously to secure friendliness. It has been observed that in the theory of dramatic construction Bharata is thinking primarily of love intrigues, so Paryupāsana as a necessary element may very well figure in the drama as contemplated by him. The beloved or the senior queen might be upset and angry and the consequent wooing by the king or the principal character would be Paryupāsana. All the text-book writers agree with Bharata. The PR drops 'Kruddhasya' altogather and makes it out as Anunaya. The illustrations from R and the VK are appropriate, while the illustration from MA appears to be besides the point. It is indeed styled as 'Sāntvana' by Kāṭayavema, but there is really no appeasement of the enraged, but rather absence of nervousness on the part of the King that is urged by the Vidūṣaka.

13. Puṣpa

Definitions

१. विशेषवचनं यत्तु तत्पुष्पमिति संज्ञितम् । NŚ XIX. 80.

२. पुष्पं वाक्यं विशेषवत् । DR I. 34.

३. पुष्पं वाक्यं विशेषवत् । ND I. 49.

४. पुष्पं सातिशयं वचः । BP 209-16.

५. अनुरागप्रकाशनविशिष्टवचनं पुष्पम् । PR p. 110.

६. यद् विशेषाभिधानार्थं पुष्पं तदिति संज्ञितम् । RS III. 47.

७. पुष्पं विशेषवचनं मतम् । SD VI. 91.

८. विशेषवचनं पुष्पम् । अन्यत्र क्रियायामितरक्रियाधिक्यं विशेषवचनं पुष्पम् । NLR p. 30.

Illustrations :

१. यथा रत्नावल्याम् ' राजा–[सागरिका हस्ते गृहीत्वा]...श्रीरेषा पाणिरप्यस्याः पारिजातस्य पल्लवः ...स्वेदच्छद्मामृतद्रवः ।' इत्यनेन नायकयोः साक्षादन्योन्यदर्शनादिना सविशेषानुरागोद्घाटनात्पुष्पम् । DR p. 15.

२. ' राजा – तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायामियम्... निर्गन्तुं सहसा न वेतसगृहाच्छक्नोमि शून्यादपि । ' अस्य तुर्यचरणेन पुष्पं नामाङ्गमुपक्षिप्तम् । तल्लक्षणं दशरूपके– ' पुष्पं वाक्यं विशेषवत् ' इति । ŚK p. 113.

३. (अ) ' चाणक्यः– अपि च । आस्वादितद्विरदशोणितशोणशोभाम् । इति पूर्वोक्तं पठति ।' एतत्स्वाम्यनुरागप्रकाशविशिष्टवचनं पुष्पम् । MR p. 97.

(ब) ' चाणक्यः–सुलभेष्वर्थलाभेषु परसंवेदने जने । क इदं दुष्करं कुर्यादिदानीं शिबिना विना । ' इदमपि पुष्पम् । P. 100.

४. 'राजा – अहो सर्वास्ववस्थासु चारुता शोभान्तरं पुष्यति · तथाहि वामं सन्धिस्तिमितवलयं न्यस्य हस्तं नितम्बे । ' अत्र वाक्यस्य विशेषित्वात्पुष्पं नाम सन्ध्यङ्गमुक्तं भवति । MA. p. 28.

५. 'राजा – तुल्यानुरागपिशुनं ललितार्थबन्धं.. समागतमिवानन-मानेन' अत्र विशेषप्रतिपादनात्पुष्पं नाम सन्ध्यङ्गमुक्तं भवति । VK p. 39.

६. 'रामः – प्रियारामा हि वैदेह्यासीत् ।' इत्यारभ्य 'पापः पञ्चवटीं विलोकयतु वा गच्छत्वसंभाव्य वा' एतच्छ्लोकपर्यन्तमनुराग-प्रकाशनविशिष्टवचनरूपं पुष्पं नाम सन्ध्यङ्गमुक्तम् । UR p. 65

७. 'सख्यः – सखि, ससुरासुरसमस्तत्रैलोक्यमङ्गलं...विजयाभिमुखे कुमार उत्कम्पितासि ।' इत्यादिना चानुरागप्रकाशवचनरूपं पुष्पमुक्तम् । MV p. 88.

Puṣpa means flower, i. e. flowery speech or gallantry. It appears that Bharata intends by it a dramatic action where flowery, i. e. courtly language is used. There is agreement between Bharata and the text-book writers. The DR as an illustration refers to the situation in the R where the king takes Sāgarikā's hand into his own and describes her. The ND develops the idea and says that it is a statement which significantly states something over and above a former statement made by the character itself or another and that this adds to the beauty of the form as does the flower enhance the beauty of the braid. It may even be, according to the ND, a corroboration, as is to be seen in the illustration drawn from the Satyahariścandra. The illustration in the NLR is a description of Rāma's victory over Paraśurāma and is not quite clear.

11. Vajra

Definitions :

१. प्रत्यक्षरूपं यद्वाक्यं तद्वज्रमिति संज्ञितम् । NŚ XIX. 81.

२. वज्रं प्रत्यक्षनिष्ठुरम् । DR I. 35.

३. वज्रं प्रत्यक्षकर्कशम् । ND I. 50.

४. प्रत्यक्षनिष्ठुरं वज्रम् । BP. 209-17.

५. प्रमुखानिष्ठुरवचनं वज्रम् PR p. 110.

६. वज्रं तदिति विज्ञेयं साक्षान्निष्ठुरभाषणम् । RS III. 48.

७. प्रत्यक्षनिष्ठुरं वज्रम् । SD VI. 91.

८. रूक्षप्रायं वचनं वज्रम् । NLR. p. 30

Illustrations :

१. यथा रत्नावल्यां 'वासवदत्ता – [फलकं निर्दिश्य] एषापि या तवसमीपे...किं वसन्तकस्य विज्ञानम् । ... शीर्षवेदना समुत्पन्ना ' इत्यनेन वासवदत्तया वत्सराजस्य सागरिकानुरागोद्भेदनात् प्रत्यक्षनिष्ठुराभिधानं वज्रमिति । DR p. 15.

२. यथा वेणीसंहारे अश्वत्थामा– ' रे रे राधागर्भभारभूत,...शिरसि चरण एष न्यस्यते वारयैनम् । ' ND p. 79-

३. ' शकुन्तला – तव न जाने हृदयं मम पुनः कामो दिवापि रात्रावपि । निर्घृण तपति...। 'णिक्किव' इत्यनेन वज्राङ्गमुपक्षिप्तम् । ' विरूक्षवचनं यत्तु वज्रमित्यभिधीयते ' इति भरतोक्तेः । ŚK p. 102.

४. ' चन्दनदासः – कोऽधन्यो राज्ञा विरुद्ध... चाणक्यः – भवानेव तावत्प्रथमम् । ' इदं प्रतिमुखनिष्ठुरवचनं वज्रम् । MR p. 94.

५. ' राजा –अलब्धफलनीरसान्मम विधाय तस्मिन् जने । समागममनोरथान्भवतु पञ्चबाणः कृती ॥ ' मन्मथाधिक्षेपस्य गम्यमानत्वाद्वज्रमिति सन्ध्यङ्गमुक्तं भवति । VK p. 36

६. ' वासन्ती–... हा रामभद्र ! । अथवा अलं त्वया ' इति प्रमुखनिष्ठुरवचनरूपं वज्रमुक्तम् । UR p. 58.

७. ' जामदग्न्यः – साधु, राजपुत्र, साधु ! सत्यमैक्ष्वाकः खल्वसि । अन्विष्यतः प्रमथनाय ममापि दर्पात् कुट्टाकपाणिकुलिशस्य यथा मृगारेः । ' इत्यादिना च प्रमुखनिष्ठुरवचनरूपं वज्रमुक्तम् । MV p. 88.

Vajra means thunderbolt, which suggests something hard or adamantine. The definition of Bharata appears to be ' Pratyakṣarūkṣam yad Vākyam ' and not 'Pratyakṣarūpam'. The word Pratyakṣa, itself is obscure; but is attested to by the words Pratyakṣa, Pramukha and Sākṣāt in the definitions of the textbook writers; the word Rūpa is without any sense and must be

a corruption for 'Rūkṣa,' attested by the NLR as well as by the renderings 'karkaśa' and 'niṣṭhura.' Rāghavabhaṭṭa quotes a definition ostensibly by Bharata which is different from that in the current text of the NS, but it supports the reading Rūkṣa proposed above. This appears to be a situation in which a hard remark is made to another's face. The DR understands this as 'Pratyakṣaniṣṭhura' and illustrates from the R, where Vāsavadattā takes the King to task and after a cutting remark goes away under the pretext of a headache. The ND says that it is Rūkṣa and at the same time Pradhvaṁsaka (a crushing reply) and illustrates it from two plays. The PR cites as an illustration a remark made in anger by the Minister of the King. The NLR says that it is Rūkṣaprāyam and cites Sita's remark with an unknown context but which appears to be a cutting remark levelled at Rāma. The illustrations from the plays are all appropriate.

12. Upanyāsa

Definitions :

१. उपपत्तिकृतो योऽर्थ उपन्यासस्तु स स्मृतः । NS XIX. 81.

२. उपन्यासस्तु सोपायम् । DR I. 35.

३. उपपत्तिरुपन्यासः । ND I. 50.

४. उपन्यासः प्रसादनम् । BP 209-17.

५. अनुरागहेतुवाक्यरचनोपन्यासः । PR p. 110.

६. युक्तिभिः सहितो योऽर्थ उपन्यासः स उच्यते । RS III. 48.

७. उपन्यासः प्रसादनम् । SD VI. 93.

८. उपपत्तिकृतो योऽर्थ स उपन्यासः । NLR p. 30.

Illustrations :

१. यथा रत्नावल्यां ' सुसंगता- भर्तः, अलं शङ्कया । ... कुपिता मे प्रियसखी सागरिका ..तत्प्रसाद्यताम् । ' इत्यनेन सुसंगतावचसा सागरिका मया लिखिता सागरिकया च त्वमिति सूचयता प्रसादोपन्यासेन बीजोद्भेदादुपन्यास इति । DR p. 15.

२. अर्थं विधातुं उपपत्तियुक्तिः स उपन्यासः । यथा कृत्यारावणे ' रावणः-सीते, आरुह्यतां पुष्पकम् । सीता – न आरोक्ष्यामि ।

रावणः – त्वत्पुरो बटुशिरःकमलोपहारः आरभ्यते, समधिरोह शिवाय तावत् । सीता ... वरमात्मनः शरीरस्यात्याहितं न पुनः तपोधनानाम्...। ' (रुदती आरोहं नाटयति). ND p. 80.

३. (अ) 'राजा–किं शीतलैः क्लमविनोदिभिरार्द्रवातान्...संवाहयामि चरणावुत पद्मताम्रौ ।' अनेनोपन्यासो नामाङ्गमुपक्षिप्तम् । तल्लक्षणं दशरूपके- 'प्रसादनमुपन्यास ' इति । SK p. 107.

(ब) 'उत्सृज्य कुसुमशयनं......कथमातपे गमिष्यसि । ' अनेन चोपन्यासो नामाङ्गमुपक्षिप्तम् । तल्लक्षणमादिभरते – 'उपपत्तिकृतो योऽर्थ उपन्यासस्तु स स्मृतः ' इति । p. 108.

४. 'चन्दनदासः – शारदनिशासमुद्गतेनेव पूर्णिमाचन्द्रेण चन्द्राश्रियाधिकं नन्दन्ति प्रकृतयः । ' इयं राजानुरागहेतुर्वाक्यरचनोपन्यासः । MR p. 93.

५. 'गणदासः–मन्दोऽप्यमन्दतामेति संसर्गेण विपश्चितः । ' अस्य वाक्यस्योपपत्तिमत्त्वादुपन्यासो नाम सन्ध्यङ्गमुक्तं भवति । MA p. 29.

६. 'राजा [वाचयति]–स्वामिन्, संभाविता यथाहं त्वया अज्ञाता... मन्दनवाता अप्यत्युष्णकाः शरीरके । ' अत्र स्वानुरागप्रकाशकस्य वाक्यस्योपपत्तिमत्त्वादुपन्यास इति सन्ध्यङ्गमुक्तं भवति । VK p. 38.

७. 'रामः – प्रिये, स्वस्था सती निवर्तस्व । आतङ्काश्रमसाध्वसव्यतिकरोत्कम्पः कथं सह्यताम् ... । ' इत्यादिना चानुरागहेतुवाक्यरचनारूपन्यास उक्तः । MV p. 88.

Upanyāsa means something newly introduced, a suggestion or an allusion. The word Upapatti in the definition of Bharata also has a variety of meanings including that of bringing about or happening. 'Upapattikṛtorthaḥ' probably means a matter actuated by the accomplishment or the encompassing of an end in view. (For this meaning of Kṛta cf. the interpretation of 'Sukhaduḥkhakṛta' under Vidhāna). The word has been interpreted differently by the text-book writers. The DR understands it as 'Upāya', the BP and the SD as 'Prasādana'

while the ND and the RS explain it by 'Yukti'. The DR in the illustration from the R treats it as a device through which the Bīja is again made to manifest itself. The ND makes this clear by saying that it is a device to accomplish something and cites as an illustration the situation in the KR where Rāvaṇa utters a terrible threat to accomplish his end. The BP and the SD explain it as Prasādana and give it an altogether new turn. The illustration of the PR is worthless as it is a statement of good omens at the start of an expedition, and the nature of the Aṅga as a device has disappeared altogether in it. Rāghavabhaṭṭa also understands it as Prasādana relying on DR which he misquotes and gives SK-III. 18 'Kiṁ śītalaiḥ' etc. as an illustration.

18. Varṇasaṁhāra

Definitions :

१. चातुर्वर्ण्योपगमनं वर्णसंहार इष्यते । NŚ XIX. 82.
२. चातुर्वर्ण्योपगमनं वर्णसंहार इष्यते । DR I 35.
३. पात्रौघो वर्णसंहृतिः । ND I. 48.
४. वर्णसंहार इत्युक्तो नानाजातीयसंगमः । BP 209-18.
५. चतुर्वर्णनिर्वर्णनं वर्णसंहारः । PR p. 110.
६. सर्ववर्णोपगमको वर्णसंहार उच्यते । RS III. 49.
७. चातुर्वर्ण्योपगमनं वर्णसंहार इष्यते । SD VI. 94.
८. वर्णितस्यार्थस्य तिरस्कारो वर्णसंहारः । NLR p. 30.

Illustrations :

१. यथा वीरचरिते तृतीयेऽङ्के 'परिषदियमृषीणामेष वृद्धो युधाजित् सहनृपतिरमात्यैः लोमपादश्च वृद्धः....' इत्यनेन ऋषिक्षत्रियामात्यादीनां सङ्गतानां वर्णानां वचसा रामविजयाशंसिनः परशुरामदुर्णयस्याऽद्रोहयाऽन्चाद्वारेणोद्भेदनाद्वर्णसंहार इति । DR p. 15.

२. पृथक् स्थितानां पात्राणामोघः कार्यार्थं मीलनं वर्ण्यन्त इति वर्णा- [तेषांवर्णा] नां नायकप्रतिनायकनायिकासहायादिपात्राणां संहातिरेकत्रकरणम् । यथा रत्नावल्यां 'राजा-सुसंगते, कासौ'

इत्यारभ्य 'स्वेदच्छद्मामृतद्रवः' इति यावत्। अत्र राजसागरिका-विदूषकसुसङ्गतानामेकत्र मीलनम्। एके तु वर्णितार्थतिरस्कारं वर्णसंहारमामनन्ति। उदाहरन्ति च यथा वेणीसंहारे कञ्चुकिना रथकेतनपतननिवेदिते 'भानुमती-अन्तरीयतां तावदेतत् समस्त-ब्राह्मणानां वेदध्वनिमङ्गलोद्घोषेण' इति। ND p. 73.

३. 'चाणक्यः-अलं विषादेन। पश्य। ये याता किमपि प्रधार्य हृदये पूर्वं गता एव ते'। अयं चतुर्वर्णनिर्वर्णनं वर्णसंहारः। ब्राह्मणादि-चतुर्वर्णान्तःपातिनीनां प्रकृतीनां 'ये याताः' इत्यादिना निर्वर्णनान्निर्देशात् त्रयोदशमङ्गम्। MR p. 103.

४. 'विसृष्टश्च वामदेवानुमन्त्रितः' इत्यारभ्य 'जनस्थान एव तप-श्चरति' इत्यन्तेन ब्रह्मक्षत्रियशूद्राणां कीर्तनात् वर्णसंहारः उक्तः। UR p. 53.

Varṇa means caste and Varṇasaṁhāra is grouping of the castes and the picturesque effect of contrast obtained from it. In India, with its wealth of ethnic elements, it was inevitable that such an effect of contrast should have been turned to good purpose by the dramatist (eg. Mrch. II) as well as by the painter, notably in the Ajanta frescoes. A picturesque effect as such amounts only to an embellishment and is not an essential part of the dramatic action. Among the Aṅgas, however, not all form essential parts of the dramatic action. Even though not directly referable to dramatic action, these Aṅgas, being used as contributaries to direct elements of dramatic action, further it. For instance, in connection with Pragayana we had occasion to see, that not a repartee as such but a repartee as contributory to love will be an Aṅga. Such contributory Aṅgas may be placed in any Saṁdhi, and although they may be mentioned in a particular Saṁdhi it does not mean either that they must be used in it or cannot be used outside it (Cf Classification of Niyamabhāñji and Aniyambhāñji groups of Aṅgas–Chapter I). Bharata mentions this Aṅga here because in the Pratimukha Saṁdhi the action moves slower and there is scope for matters apparently extraneous to the action, which however, are as

vital to it, as others; probably Bharata had before his mind a scene, which figured as an Aṅga in the second Saṃdhi. Among the text-books the DR, BP, SD and the PR follow Bharata while the ND understands by this Aṅga a situation in which many characters are brought together (Cf. the illustration from R). It also mentions Bharata's proper view of 'a bringing together of the four castes' which it illustrates from the MV, and also a third view which understands this Aṅga as a situation in which there is contempt (Saṁhāra) shown for the events described (Varṇa) and as an illustration reference is made to an incident in the VS, where Bhānumatī desires the news brought by the chamberlain to be drowned by the auspicious recital of Vedas. The illustration from the PR, is a verse containing a mere reference to the four castes; the NLR follows the ND in giving an alternative explanation as 'Varṇitārthatiraskāraḥ.' Among the commentators only two, Dhuṇḍhirāja and Virarāghava, have illustrated it, but the group of men referred to is of men who have gone away, and not of men who appear on the stage. Neither this illustration nor those given by the DR, ND and the PR can be regarded as appropriate.

III. Aṅgas of the Garbha-Saṁdhi

1. Abhūtāharaṇa

Definitions :

१. कपटापाश्रयं यत्तदभूताहरणं विदुः । NS XIX 82.

२. अभूताहरणं छद्म । DR I. 38.

३. असत्याहरणं छद्म । ND I. 55.

४. अभूताहरणं तत्स्याद्वाक्यं यत्कपटाश्रयम् । Bp. 210-21.

५ प्रस्तुतोपयोगिच्छद्माचरणमभूताहरणम् । PR 111.

६. अभूताहरणं तत्स्याद्वाक्यं यत्कपटाश्रयम् । RS III 52.

७. तत्र व्याजाश्रयं वाक्यमभूताहरणं विदुः । ND VI 96.

८. कपटाश्रयं वचनमभूतोदाहरणम् । NLR 31.

Illustrations :

१. यथा रत्नावल्यां 'साधु रे अमात्यवसन्तक...सन्धिविग्रहचिन्तया ।' इत्यादिना प्रवेशकेन गृहीतवासवदत्तावेषायाः सागरिकाया वत्स-

राजाभिसरणं छद्म विदूषकसुसंगताक्लृप्तकाञ्चनमालानुवादद्वारेण दर्शितमित्यभूताहरणम् । DR p. 16.

२. यथा मालविकाग्निमित्रे 'यज्ञोपवीतबद्धाङ्गुष्ठो विदूषकः [प्रविश्य] ...द्वौ दंष्ट्राग्रगौ ।' अत्र राजप्रसादपरीक्षार्थं विदूषकेण केतकी-कण्टकक्षतस्यासत्या सर्पदंशता प्रकाशितेति । ND p. 91.

३. 'अनसूया–द्वयोरेव...मुख एष वृत्तान्तस्तिष्ठतु ।' इत्यादिना 'नव-मालिकां सिञ्चति ।' एतदन्तेन शकुन्तलां प्रति शापाकथन-च्छद्मनाभूताहरणमङ्गमुपक्षिप्तम् । तल्लक्षणं तु – 'कपटाश्रयं यद्वाक्यमभूताहरणं विदुः' इति । SK p. 121.

४. आहितुण्डिकच्छद्मधारिणो विराधगुप्तस्य सर्वं प्राकृतं वचनं प्रस्तुतोपयोगिच्छद्माचरणमभूताहरणम् । प्रस्तुतस्य राक्षसं प्रति कुसुमपुरवृत्तान्तकथनस्योपयोगे छद्माचरणात् । MR p. 106.

५. 'विदूषकः...साधनीये कार्ये कृतो मयोपायोक्षेपः ।' अत्र 'कृतः उपक्षेपः' इत्यनेन कपटोपायकल्पनाया गम्यमानत्वेनाभूताहरणं नाम सन्ध्यङ्गमुक्तं भवति । MA p. 39.

६. 'चित्रलेखा....क्रीडिष्यामि तावदेतया...एष मनोरथलब्धप्रिया-समागम...तिष्ठति ।' अत्र कपटकल्पनाया गम्यमानत्वादभूताहरणं नाम सन्ध्यङ्गमुक्तं भवति । VK p. 61.

७. 'तमसा–संभावितजनस्थानं...उपागता ।' केनचिदिव गृहाचार-व्यपदेशेनेत्यत्र प्रस्तुतोपयोगिच्छद्माचरणरूपं अभूताहरणं नाम सन्ध्यङ्गमुक्तम् । UR p. 68.

८. 'दूरं हृतश्चित्रमृगेण रामः ।' अत्र प्रस्तुतोपयोगिच्छद्माचरणा-दभूताहरणं नाम सन्ध्यङ्गमुक्तम् । MV p. 186.

९. 'सूतः – अश्वत्थामा हत इति पृथासूनुना स्पष्टमुक्त्वा ।' इहाभूताहरणरूपः गर्भसन्धिः । यदाह 'उक्तं युक्तं तु यद्वाक्यम-भूताहरणं तु तत्' इति । VS p. 75.

Abhūtāharaṇa means resort (Āharaṇa) to fraud (Abhūta). The use of 'ā hṛ' in this sense may be illustrated by that in the āhārya abhinaya when ā and hṛ is used in the sense of things

carried on the person or used. The text-book writers agree with Bharata, and the DR gives an illustration from the R where Susaṁgattā and Vidūṣaka concert a plan for securing a meeting of the King with Sāgarikā. The ND draws the illustration from the MA, where the Vidūṣaka in order to secure the ring with the serpent seal from the Queen gives out that he is bitten by a serpent. Both these are resorts to fraud, and it appears that this fraud is utilised either by the hero himself or men acting in his interest. The NLR has its illustration from the VS where Aśvatthāman says that Yudhiṣṭhira has uttered a falsehood when questioned about the death of Aśvatthāman. The illustrations quoted by the text-book writers are appropriate.

3. Mārga

Definitions :

१. तत्त्वार्थवचनं चैव मार्ग इत्यभिधीयते । NŚ XIX. 83.

२. मार्गस्तत्त्वार्थकीर्तनम् । DR I. 38.

३. मार्गस्तत्त्वार्थशंसनम् । ND I. 55.

४. तत्त्वार्थकीर्तनं मार्गः । BP. 210-22.

५. तत्त्वार्थानुकीर्तनं मार्गः । PR 111.

६. वास्तवार्थकथा मार्गः । RS III. 52.

७. तत्त्वार्थकथनं मार्गः । SD VI. 97.

८. तत्त्वार्थकथनं मार्गः । NLR 31.

Illustrations :

१. यथा रत्नावल्यां 'विदूषकः – दिष्ट्या...वर्धसे कार्यसिद्ध्या... [कर्णे]एवम् ।' इत्यनेन यथा विदूषकेण सागरिकासमागमः सूचितः, तथैव निश्चितरूपो राज्ञे निवेदित इति तत्त्वार्थकथनान्मार्ग इति ।
DR p. 16.

२. यथा मुद्राराक्षसे – 'राज्यं हि नाम...श्रीर्दुःखोपचर्या भृशम् ।' यथा वा रघुविलासे– 'प्रेम्णां विचारविमुखः खलु कोऽपि पन्थाः ।' एतत्तत्त्वार्थकथनं सामान्येनोक्तमपि प्रकृतेन संबध्यते इति ।
ND p. 90.

३. 'दुष्यन्तेनाहितं तेजो दधानां भूतये भुवः।' अनेन मार्गलक्षणमङ्गमुपक्षिप्तम्। तल्लक्षणं तु – 'भूतार्थवचनं चैष मार्ग इत्यभिधीयते' इति। SK p. 126:

४. 'राक्षसः – नेदं विस्मृतभक्तिना न विषयव्यासङ्गमूढात्मना... नीतौ मनो दीयते।' इदं तत्त्वानुकीर्तनं मार्गः। MR p. 111.

५. 'चित्रलेखा–मुग्धे, का पुनरन्या चिन्ता प्रियासमागमस्य।' अत्र यथार्थकथनेन मार्गो नाम सन्ध्यङ्गमुक्तं भवति। VK p. 61.

६. 'मुरला–सुष्ठु चिन्तितं...अव्यग्रस्य शोकमात्रद्वितीयस्य पञ्चवटीप्रवेशो महाननर्थः स्यात्।' एष तत्त्वार्थानुकीर्तनरूपो मार्ग उक्तः। UR p. 69.

७. 'संपातिः – स्वसुः सोदर्यायाः कथमिव निकारं दशमुखः।' अत्र च तत्त्वानुकीर्तनरूपो मार्गः। MV p. 185.

Mārga means way or the correct and traditional way (Cf. Mārgī as opposed to Deśi in music.) Bharata defines it as a statement of facts that brings the correct way. It is perhaps a statement showing the steps taken to achieve a thing or a statement of the way in which events are expected to happen. This apparently is the sense, the DR suggests it, since it refers to the R incident where the Vidūṣaka tells the King the precise steps he has taken to bring about the meeting with Śāgarikā. The ND seems to go against this and understands Bharata too literally and makes this out as a general statement of truth which becomes applicable to particular case at issue as is to be seen from the illustration from the MR where the King describes the hardship of Kingship, and also from that from the Rāghuvilāsa where there is an Arthāntaranyāsa which embodies really a statement of fact by Rāvaṇa concerning himself. All the remaining text-books follow Bharata, except the PR which follows the ND in not taking this Aṅga as a disclosure of steps taken.

3. **Rūpa**

Definitions :

१. चित्रार्थसमवाये तु वितर्को रूपमिष्यते। NŚ XIX. 83.

२. रूपं वितर्कवद्वाक्यम्। DR I. 39.

३. रूपं नानार्थसंशयः । ND I. 53.

४. वितर्कप्रतिपादनवाक्यं रूपम् । PR III.

५. रूपं सन्देहकृद्वचः । RS III. 52.

६. रूपं वाक्यं वितर्कवत् । SD VI. 98.

७. रूपं सन्देहकृद्वचः । BP. 210.22.

८. चित्रार्थसमायुक्तो वितर्को रूपम् । NLR. 31.

Illustrations :

१. यथा रत्नावल्यां 'राजा—अहो किमपि...किं नु खलु विदितः स्यादयं वृत्तान्तो देव्याः' इत्यनेन रत्नावलीसमागमप्राप्त्याशानुगुण्येनैव देवीशङ्कायाश्च वितर्काद्रूपामति । DR p. 17.

२. 'सख्यौ – यदि नाम स राजा प्रत्यभिज्ञानमन्थरो भवेत् ... अङ्गुलीयकं दर्शय ।' अनेन रूपलक्षणमङ्गमुपक्षिप्तम् । तल्लक्षणं तु दशरूपके 'रूपं वितर्कवद्वाक्यम' इति । यदीति वितर्कोक्तेः । ŚK p. 146.

३. 'राक्षसः—भगवति कमलालये भृशमगुणज्ञासि ।' इत्यादि राक्षसस्य वितर्कप्रतिपादनं वाक्यं रूपं नामाङ्गम् । MR p. 112.

४. 'संपातिः – स्वसुः सोदर्यायाः कथमिव निकारं दशमुखः' वितर्कप्रतिपादकवाक्यात्मकं रूपम् । MV p. 185.

५. यथा सङ्केताङ्के – 'मनश्चलं प्रकृत्यैव दुर्लक्ष्यं च तथापि मे । कामेनैतत्कथं विद्धं समं सर्वैः शिलीमुखैः ।' NLR p. 31.

Rūpa means delineation, mental picturing and thus the term can be harmonised with Vitarka in the definition of Bharata, which, therefore, would mean a conjecture where diverse matters are mixed up together. The later writers are agreed in understanding Rūpa as conjecture where doubt or uncertainty prevails. The DR makes this a simple guess by dropping the word 'citra' altogether and as an illustration refers to the R where the King wonders whether the Queen has come to know of his love affair. The ND is nearer to Bharata when it interprets this as 'Nānārthasaṁśaya'. It remarks that Rūpa is here something like rūpa, i. e. an indefinite form. Its 'nānā

artha,' merely explains Bharata's 'citrārtha' and the illustration which shows Rāma having various guesses about Jaṭāyu shows indefiniteness. The ND gives view of the DR with the same illustration and also a third view that this is 'citrārtham-rūpakam' i. e. a scene in which there is a striking description and illustrates it by the battle-scene described by Sundaraka in the VS. All the other text-books agree with the DR, while the NLR understands 'citra' as wonderful and illustrates it with reference to the R. III.2. Thus it will be seen that the only point of difference is in connection with the sense of 'citra' while all are agreed about Vitarka.

5. Udāharana

Definitions :

१. यत्तु सातिशयं वाक्यं तदुदाहरणमिष्यते । NS XIX. 84.

२. सोत्कर्षं स्यादुदाहृतिः । DR I. 39.

३. उदाहृतिः समुत्कर्षः । ND I. 54.

४. यत्तु सातिशयं वाक्यं तदुदाहरणं भवेत् । BP 211. 1.

५. प्रस्तुतोत्कर्षाभिधानमुदाहृतिः । PR 111.

६. सोत्कर्षं वचनं यत्तु तदुदाहरणं मतम् । RS III. 53.

७. उदाहरणमुत्कर्षयुक्तं वचनमुच्यते । SD VI. 99.

८. सातिशयं वचनमुदाहरणम् । NLR 31.

Illustrations :

१. यथा रत्नावल्यां 'विदूषकः-ही ही भो-कौशाम्बीराज्यलाभेनापि... परितोषः ...तर्कयामि !' इत्यनेन रत्नावलीप्राप्तिवार्तापि कौशाम्बीराज्यलाभादतिरिच्यत इत्युत्कर्षाभिधानादुदाहृतिरिति । DR p. 17.

२. रत्नावल्यां 'राजा – अहो महदाश्चर्यं – 'मनः प्रकृत्यैव चलं...' अत्रेतरधन्विभ्यो मन्मथस्य युगपत्सर्वैः शरैः स्वभावचपलदुर्लक्ष्यमनोवेधेन समुत्कर्षः । ND p. 85.

३. 'प्रविश्योपायनहस्तौ' इत्यादिना (IV. 4) एतदन्तेनोदाहरणमङ्गमुपक्षिप्तम् । तल्लक्षणं तु 'यत्तु सातिशयं वाक्यं तदुदाहरणं-

स्मृतम्' इति। वृक्षाणां चेतनवद्वनदेवताहस्तैरलङ्कारदानवचना-
त्सातिशयत्वप्राप्त्याशानुगमत्वं प्रकटमेव। ŚK p. 131.

४. 'राक्षसः –' चन्द्रगुप्तशरीरमभिद्रोग्धुमस्मत्प्रयुक्तानां...' इदं प्रकृतो-
त्कर्षाभिधानमुदाहरणं राक्षसेन प्रकृतकार्यस्योत्कर्षाभिधानात्।
MR p. 113.

५. 'राजा – अयं तस्या रथक्षोभादंसेनांसो निर्घर्षितः।' अत्र
वाक्यस्योत्कर्षवत्त्वादुदाहरणं नाम सन्ध्यङ्गमुक्तं भवति।
VK p. 63.

६. 'तमसा–अयि वत्से, सर्वदेवताभ्यः प्रकृष्टतममैश्वर्यं मन्दाकिन्याः।'
अत्र प्रस्तुतोत्कर्षाभिधानरूपोदाहृतिरुक्ता। UR p. 18.

७. 'तथाहि आभुग्नभ्रुकुटीविटङ्कघटना'...... अत्र कोपोत्कर्षा-
भिधानात्प्रस्तुतोत्कर्षाभिधानमुदाहृतिर्नाम सन्ध्यङ्गमुक्तम्।
लक्ष्मणः – न लोकोत्तरकर्माणस्त्वादृशाः कृच्छ्रेषु प्रमुह्यन्ति।
MV p. 189; 190

८. 'अश्वत्थामा–ताते चापद्वितीये वहति रणधुरं को भयस्यावकाशः।'
अन्यदीयप्रौढ्यतिशयरूपो गर्भसंधिरयम्। यदाह–स्वीयान्यदीयभेदेन
प्रौढिवाक्यमुदाहृतिः। VS p. 72

Udāharaṇa means declaration of excellence. cf. Jayodāharaṇa and the word Atiśaya in the definition of Bharata also means excellence or distinction. Bharata, therefore, by Udāharaṇa, means pre-eminent or supernatural excellence. The DR saying that this is Utkarṣābhidhāna illustrates it by remarks of the Vidūṣaka in the R that the acquisition of Sāgarikā is superior to that of Kaūśāmbī. The ND is in agreement with this and illustrates by the verse in the R which describes the superiority of Cupid over the rest of the archers, which the NLR, however, regards as an instance of Rūpa. The remaining text-books are also in agreement. In ŚK the Utkarṣa has been shown by the fact that not only the living beings but the trees also are giving the dress and ornaments to Śakuntalā, while in the VK, the King describes his shoulder which was fortunate enough in being rubbed against Urvaśī's shoulder.

5. Krama

Definitions :

१. भावकत्वोपलब्धिस्तु क्रम इत्यभिधीयते । NŚ XIX. 84.
२. क्रमः संचिन्त्यमानाप्तिर्भावज्ञानमथापरे । DR I. 39.
३. क्रमो भावस्य निर्णयः । ND I. 54.
४. क्रमः संचिन्तितार्थाप्तिर्भावज्ञानमथापरे । BP 211. 3.
५. संचिन्तितार्थप्राप्तिः क्रमः । PR III.
६. भावज्ञानं क्रमो यद्वा चिन्त्यमानार्थसङ्गतिः । RS III. 53.
७. भावतत्त्वोपलब्धिस्तु क्रमः स्यात् । SD VI. 100.
८. भविष्यत्तत्त्वोपलब्धिः क्रमः । NLR 32.

Illustrations :

१. यथा रत्नावल्यां 'राजा– उपनतप्रियासमागमोत्सवस्यापि ... निवेदयामि तस्मै तवागमनम्' । इत्यनेन वत्सराजस्य सागरिकासमागममभिलषत एव भ्रान्तसागरिकाप्राप्तिरिति क्रमः । यथा रत्नावल्यां 'राजा –[उपसृत्य] प्रिये सागरिके,' शीतांशुर्मुखमुत्पले' इत्यादिना 'इह तदप्यस्त्येव बिम्बाधरे ।' इत्यन्तेन वासवदत्तया वत्सराजभावस्य ज्ञातत्वात्क्रमान्तरमिति । DR p. 17.

२. यथा देवीचन्द्रगुप्ते 'चन्द्रगुप्तः– इयमपि देवी...लज्जाकोपविषादभीत्यरतिभिः क्षेत्रीकृता ताम्यति ।' अत्र ध्रुवदेव्यभिप्रायस्य चन्द्रगुप्तेन निश्चयः। तथा रत्नावल्यां 'प्रिया प्रायेणास्ते हृदयनिहितातङ्कविधुरम् ।' अत्र राज्ञा भाव्यमानायाः सागरिकायाः स्वरूपावस्था निर्णयः कृतः । ND. p. 86

३. 'काश्यपः – ययातेरिव शर्मिष्ठा....सुतं सम्राजं....अवाप्नुहि ।' अनेन क्रमलक्षणमङ्गमुपक्षिप्तम् । 'तत्त्वोपलब्धिरिष्टस्य क्रम इत्यभिधीयते' इति । ŚK p. 133.

४. 'राक्षसः – अये, कुसुमपुरवृत्तान्तज्ञो भवत्प्रणिधिरिति गाथार्थः ।' इयं संचिन्तितार्थप्राप्तिः क्रमः । पूर्वं द्वारि कस्तिष्ठतीति कुसुमपुरवृत्तान्तहरचारागमनस्य संचिन्तितस्य प्राप्तेः । MR p. 119.

५. 'राजा – त्वदुपलभ्य समीपगतां प्रियां हृदयमुच्छ्वसितं मम विक्लवम् ।' अत्र संचिन्त्यमानार्थस्य प्राप्तेः क्रमो नाम सन्ध्यङ्गमुक्तं भवति । MA p. 43.

६. राजा 'अङ्गमनङ्गक्लिष्टं सुखयेदन्या न मे करस्पर्शात् ।' अत्र संचिन्त्यमानार्थसिद्धेः क्रम इति सन्ध्यङ्गमुक्तं भवति । VK p. 71.

७. 'तमसा –[स्वगतम्] इदं तावदाशङ्कितं गुरुजनेन ।' एष संचितार्थप्राप्तिरुपक्रम उक्तः । after Rama's 'अनेन पञ्चवटीदर्शनेन .. उत्पीड इव धूमस्य मोहः प्रागावृणोति माम् । हा प्रिये जानकि ।'
UR p. 73.

Krama comes from the root Kram which means 'to prove effective' or 'to gain foothold' and may signify a bold manner of proceeding. It is difficult to see how this came to mean Bhāvakatvopalabdhi. From the consensus of the later text-books like the SD, the NLR which invariably follow Bharata it appears that the reading must have been Bhāvatattvopalabdhi, from which this Aṅga can be a situation where there is a bold manner of proceeding for gaining an insight into the state of another's mind. The second view which the DR mentions, i.e. that this Aṅga is Bhāvajñāna, a view which is followed by the ND, appears to be the original view. The DR, however, understands Krama as the accomplishment of the desired end and illustrates it from the R where the Vidūṣaka takes Vāsavadattā as Sāgarikā to the King; here is, as it remarks, Bhrānta-Sāgarikāprāpti, but this cannot be taken as the desired end. In fact, the King and the Vidūṣaka are being led into a trap and finally fooled. As observed above the DR gives another view, according to which this Aṅga is Bhāvajñāna, and derives illustration from the next part of the same situation, where Vāsavadattā comes to know the King's intentions. In fact, the whole situation might be looked upon as one in which Vāsavadattā and Kāñcanmālā boldly proceed to gain an insight into the King's mind. The ND follows the Bhāvajñāna view and, as illustrations, refers to the R and DC, where the King and Candragupta know the feelings of Sāgarikā and Dhruvadevī. It also mentions another view according to which this Aṅga is

the knowledge of the events to come, but the illustration from the VS, viz. the description of Aśvatthāman's might by Kṛpa as capable of routing the Pāṇḍavas is not Bhaviṣyadartha. Among the other text-books BP and RS give both the views, the PR only the DR. view, while the SD and NLR follow Bharata as interpreted by the ND. The illustration from ŚK is the fore-knowledge of the events for the sage, while in MA and VK the Kings secure what they desire, the meeting with the beloveds and are acquisitions of desired events.

6. Saṁgraha

Definitions :

१. सामदानार्थसंयोगः संग्रहः स तु कीर्तितः । NŚ XIX. 85.

२. संग्रहः सामदानोक्तिः । DR I. 40.

३. संग्रहः सामदानादिः । ND I 53.

४. संग्रहः सामदानोक्तिः । BP. 211-4.

५. प्रस्तुतोपयोगिसामदानवचनं संग्रहः । PR 11.

६. संग्रहः सामदानार्थसंयोगः परिकीर्तितः । RS III. 54.

७. संग्रहः सामदानार्थसंपन्नः । SD VI. 101.

८. सामदानादियुक्तं वाक्यं संग्रहः । NLR 32.

Illustrations :

१. यथा रत्नावल्यां 'साधु वयस्य, साधु...कटकं ददामि । ' इत्याभ्यां सामदानाभ्यां विदूषकस्य सागरिकासमागमकारिणः संग्रहात्संग्रह इति । DR p. 18.

२. काश्यपः –' अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे । अनेन संग्रहलक्षणमङ्गमुपक्षिप्तम् । तल्लक्षणं तु– ' सामदानार्थसंयोगः संग्रहः परिकीर्तितः ' इति । ŚK p. 145.

३. ' कञ्चुकी [भूषणानि परिधाप्य] निष्क्रान्तः ' इदं प्रस्तुतोपयोगि समाधानवचनं संग्रहः । प्रस्तुतस्य राक्षसस्योत्साहस्योपयोगित्वात् । यद्वा प्रस्तुतस्य चाणक्योपायरूपस्य बीजस्योपयोगि इदं भूषणदानं समाधानवचनम् । MR p. 116.

४. 'राजा – किसलयमृदोर्विलासिनि कठिने निहतस्य पादपस्कन्धे' अत्र प्रसक्त्या संग्रहो नाम सन्ध्यङ्गमुक्तं भवति। MA p. 57.

५. 'राजा – अनेन कल्याणि मृणालकोमलं व्रतेन गात्रं ग्लपयस्यकारणम्।' अत्र सान्त्वनस्य कथनात्संग्रहो नाम सन्ध्यङ्गमुक्तं भवति। VK p. 66.

६. 'जटायु – पौलस्त्य, भवतः स्नातस्य वेदव्रतैः – जाता कथं दुर्मतिः।' अत्र प्रस्तुतोपयोगिसामवचनात्संग्रहो नाम सन्ध्यङ्गमुक्तम्। MV p. 187.

Saṁgraha means winning over and Bharata explains it as including appeasement, propitiation, inducement etc. and the text-book writers agree with this. The DR illustrates this Aṅga from the R where the King gives the Vidūṣaka an armlet and with this gift secures his help in the matter of securing Sāgarikā; the ND adds Bheda and Daṇḍa as ways of winning over other persons and illustrates the use of these by Rāvaṇa to intimidate Sītā in the play Raghuvilāsa. The NLR illustrates it from the VS by the old blind King's attempt to persuade his obstinate son; Kāṭayavema's illustration from the MA is not very satisfactory as there is neither Sāma nor Dāna and is simple Cāṭuvāda.

7. Anumāna

Definitions :

१. रूपानुरूपगमनमनुमानमिति स्मृतम्। NS XIX. 85.
२. अभ्यूहो लिङ्गतोऽनुमा। DR I. 40.
३. अनुमा निश्चयो लिङ्गात्। ND I. 53.
४. अभ्यूहो लिङ्गतोऽनुमा। BP 211-4.
५. लिङ्गादभ्यूहनमनुमानम्। PR 111.
६. अर्थस्याभ्यूहनं लिङ्गादनुमानं प्रचक्षते। RS III, 54.
७. लिङ्गादूहोऽनुमानता। SD VI. 102.
८. रूपानुगमनमनुमानम्। NLR 32.

Illustrations :

१ यथा रत्नावल्यां 'राजा – धिङ् मूर्ख...दुष्करं जीविष्यतीति तर्कयामि ' इत्यत्र प्रकृष्टप्रेमस्खलनेन सागरिकानुरागजन्येन वासवदत्ताया मरणाभ्यूहनमनुमानमिति । DR p. 18.

२. यथा स्वप्नवासवदत्ते 'पादाक्रान्ताणि पुष्पाणि...नूनं काचिदिहासीना गता । ' इत्यत्र पूर्वार्धे लिङ्गमुत्तरार्धमनुमानम् । ND p. 84.

३. 'रम्यान्तरः कमलिनी ... ... भूयात्कुशेशयरजोमृदुरेणुरस्याः । ' पांसुलत्वेन राजकन्याङ्गानुमानादनुमानलक्षणमङ्गमुपक्षिप्तम् । तल्लक्षणं दशरूपके 'अभ्यूहो लिङ्गतोऽनुमा ' इति । ŚK p. 136.

४. राक्षसः – 'व्यक्तमाहितुण्डिकच्छद्मना विराधगुप्तेनानेन भवितव्यम् ' इदं लिङ्गादभ्यूहनमनुमानम् । MR p. 119.

५. 'राजा – अयं मां स्पन्दितैर्बाहुराश्वासयति दक्षिणः । ' अत्र बाहुस्पन्दस्य उर्वशीप्राप्तिहेतुत्वादनुमानं नाम सन्ध्यङ्गमुक्तं भवति । VK p. 59.

६. 'मुरला – इयं हि सा...दीर्घशोकः ग्लपयति परिपाण्डु क्षाममस्याः शरीरम् । ' अत्र लिङ्गादभ्यूहनरूपं अनुमानं नाम सन्ध्यङ्गमुक्तम् । UR p. 70.

७. 'संपातिः –...श्यैनेयस्य बृहत्पतत्रधुतयः प्रख्यापयन्त्यागमम् । ' लिङ्गादभ्यूहनमनुमानं नामात्र गर्भसन्ध्यङ्गमुक्तम् । MV p. 180.

Bharata understands Anumāna as definite and true knowledge (māna) which is in conformity with (anu) the Rūpa. Bharata understands (Cf. p. 87) Rūpa as something of which we have an indefinite idea, and Anurūpa is something which is built up by the mind after the type of Rūpa. The later writers have used a more popular and intelligible vocabulary to express the same idea but without any reference to Rūpa, and there is a complete agreement between them. Bharata, however, most probably connects this Aṅga with the Saṁdhyaṅga Rūpa (No. 3.), which, as it has been seen, is a speech containing Vitarka. In that case this anumāna should be the confirmation of that Vitarka and a realisation of its truth. The DR illustrates it by the situation in the R, where the king thinks

that Vāsavdattā would in all probability commit suicide due to her great love and consequent despair at his conduct. The DR seems to regard the inference about death without any reference to prior Vitarka as Anumāna; but it is possible to connect this situation with an earlier Vitarka of the King, 'Does the Queen know all this?' The present situation is a confirmation of that Vitarka, (Cf., DR's illustration of Rūpa) and hence a valid Anumāna according to Bharata. The ND replaces Niścaya for the Abhyūha of the DR and its illustrations from the SV and YA are very similar to the illustrations from the R as shown by the DR. The NLR illustration, where the inference about the character being a son of the Sun is made from the excessively lustrous body, has nothing dramatic about it. The illustration from VK shows the King's inference, that union with his beloved is at hand because of the throbbing of the right hand. Similarly in MR Rākṣasa infers Āhituṇḍika to be Virādhagupta from the signs.

3. Prārthanā

Definitions :

१. रतिहर्षोत्सवाद्यर्थप्रार्थना प्रार्थना भवेत्। NS XIX. 86.

२. प्रार्थना भावयाचनम्। ND I. 53.

३. रतिहर्षोत्सवानां तु प्रार्थना प्रार्थना भवेत्। SD VI. 103.

४. अभ्यर्थनायुक्तं वचनं प्रार्थना। NLR 32.

Illustrations :

१. यथा देवीचन्द्रगुप्ते चन्द्रगुप्तः 'प्रिये माधवसेन,...मे बन्धमाज्ञापय.. कण्ठे किन्नरकण्ठि बाहुलतिकापाशः समासज्यताम्।' ND p. 84.

२. यथा रत्नावल्यां 'प्रिये सागरिके,...रभसा निःशङ्कमालिङ्ग्य मां...अङ्गानि त्वमनङ्गतापविधुराण्येह्येहि निर्वापय।' इदं च प्रार्थनाख्यमङ्गम्। यन्मते निर्वहणे भूतावसरत्वाभावात् प्रशस्तिर्नामाङ्गं नास्ति तन्मतानुसारेणोक्तम्। अन्यथाङ्गानां पञ्चषष्टिसंख्यकत्वप्रसङ्गात्। SD p. 303.

३. यथा सम्पात्यङ्के मायावती 'धूर्त कुतो मां प्रतारयसि अन्वनुदिवसमनुरात्रम्।' NLR p. 32.

Prārthanā is a request for the pleasures of love or a request for joy or mirth. The DR, the BP and the PR do not admit this Anga. The ND agrees with Bharata and distinguishes the Anga as Rati-prārthanā, Utsava-prārthanā and Prārthanā simply, not essentially connected with Rati etc. The Rati-prārthanā is illustrated from the DC by the scene where Candragupta asks Mādhavasenā for an embrace. The Utsava-prārthanā is illustrated from the KR by the weary Lakṣmaṇa's wishes for success. The SD and NLR agree with Bharata.

9. Ākṣepa

Definitions :

१. गर्भस्योद्भेदनं यत्तु तदाक्षिप्तमिति स्मृतम् । NŚ XIX. 86.
२. गर्भबीजसमुद्भेदादाक्षेपः परिकीर्तितः । DR I. 42.
३. आक्षेपो बीजप्रकाशनम् । ND I. 24.
४. गर्भबीजसमुत्क्षेपादाक्षेप इति कीर्तितः । BP 211-8.
५. इष्टार्थोपायानुसरणमाक्षेपः । PR 111.
६. गर्भबीजसमुत्क्षेपमाक्षेपं परिचक्षते । RS III. 57.
७. रहस्यार्थस्य तूद्भेदः क्षिप्तिः स्यात् । SD VI. 104.
८. बीजोद्भेदनमुत्क्षिप्तम् । NLR. 32.

Illustrations :

१. यथा रत्नावल्यां 'राजा—वयस्य, देवीप्रसादनं मुक्त्वा..गत्वा प्रसादयामि ।' इत्यनेन देवीप्रसादायत्ता सागरिकासमागमसिद्धिरिति गर्भबीजोद्भेदादाक्षेपः । यथा वेणीसंहारे 'सुन्दरक,...अथवा केशग्रहणकुसुमस्य फलं परिणमति ।' इत्यनेन बीजमेव फलोन्मुखतयाक्षिप्यत इत्याक्षेपः । DR p. 20.

२. 'हंसपदिका—अभिनवमधुलोलुपो...' अत्र सारूप्यनिमित्तया प्रशंसया राज्ञो दुष्यन्तस्य शकुन्तलाविस्मरणस्य प्रस्तुतस्य गम्यत्वादाक्षेपो नामाङ्गमुपाक्षिप्तम् । तल्लक्षणं दशरूपके—'गर्भबीजसमुद्भेदादाक्षेपः परिकीर्तितः' इति । ŚK p. 151

३. 'विराधगुप्तः – ततश्चाणक्यहतकेन...कृतः पृथ्वीराज्यविभागः।'
इदं चाणक्यस्येष्टार्थोपायानुसरणमाक्षेपो नामान्त्यमङ्गम्। MR p. 126.

४ 'राजा – अहो मदनस्य वैषम्यम्। एवं हि प्रणयवती सा शक्यमुपेक्षितुं कुपिता।' अत्र बीजानुसंधानादाक्षेपो नाम सन्ध्यङ्गमुक्तं भवति। MA p. 61.

५. 'राजा – देव्या दत्त इति यदि।' अत्र देवीप्रसङ्गेन व्यवहितस्य बीजस्य पुनर्योजनादाक्षेपो नाम सन्ध्यङ्गमुक्तं भवति। VK p. 72.

६. 'तमसा – अवनिरमरसिन्धुः...'अत्र गर्भबीजस्य ऋषिश्रेयोवितरणरूपस्योद्भेदनादाक्षेपो नाम सन्ध्यङ्गमुक्तं भवति। UR p. 100.

७. 'अहमपि समुद्रे कृताह्निकः शिवतातिं अनुसंधास्यामि।'
अत्रेष्टार्थोपायानुसरणमाक्षेपो नाम सन्ध्यङ्गमुक्तम्। MV p. 185.

८. 'कृपः – एकस्य तावत्पाकोऽयं दारुणो भुवि वर्तते।'इहाक्षिप्तरूपो गर्भसन्धिः। यदाह 'बीजस्योच्छेदनं यत्तु तदाक्षिप्तमुदाहृतम्।
VS. 76.

Ākṣepa is a jerky and violent movement. Bharata defines this as a sudden bursting or emergence of the Bīja in the Garbha stage. This interpretation of Bharata's definition is supported by the interpretations of all the text-books except the PR and SD. The expression 'Garbhasya' in NS means 'of the Bīja' in the Garbha stage and this is the sense of the expression Ghrbhabīja in the DR, BP and the RS. The PR defines the Aṅga, apparently from the illustrations without any reference either to the term Ākṣepa or its definitions by other writers. As an illustration, the DR refers to the situ tion in the R where the king expressly says that the possibility of union with Sāgarikā entirely depends upon Vāsavdattā's favour which he now is prepared to seek, so that here the Bīja, i. e. the King's love has gone to the length of declaring itself before the rival and seeking her grace. The other illustration is from the VS and consists of Sundaraka's despondent remarks that 'this is the fruit of the evil tree' which shows the Bīja attaining the Phala stage. The ND

expressly says that the Ākṣepa is a situation where the Bīja is seen in the Prāptyāśā, that is, the middle stage. It further says that Ākṣepa may also be the bursting out of the sentiment hidden in the heart, e. g. when the king under the belief that Vāsavdattā is Sāgarikā expresses his love for Sāgarikā; but this is clearly only a particular case and cannot be a general statement of the Udbheda. The PR understands Ākṣepa as taking appropriate measures for the desired end and illustrates it by the Royal priest's invocation to the God Gaṇeśa in order that the coronation of the King might take place without any mishap. The SD understands it as the revelation of a secret, but this appears to be wrong. As regards the commentators the illustration from the SK is the song of Haṁsapadikā which suggests the forgetting of Śakuntalā by Duṣyanta—a fact which is the Garbha-bīja. In the MA there is a reference to Queen Irāvatī and her favour much in the same way as in the R.

10. Toṭaka

Definitions :

१. संरम्भवचनं चैव तोटकं नाम संज्ञितम् । NŚ XIX. 87.

२. संरब्धं तोटकं वचः । DR I. 40.

३. तोटकं गर्भितं वचः । ND I. 55.

४. संरम्भयुक्तं वचनं यत्तत्तोटकमुच्यते । BP. 211-6.

५. रोषसंभ्रमवचनं तोटकम् । PR p. 111.

६. ससंरम्भं तु वचनं संगिरन्ते हि तोटकम् । RS III. 55.

७. तोटकं संरब्धवाक् । SD VI. 105.

८. संरम्भवचनं तोटकम् । NLR p. 32.

Illustrations :

१. यथा रत्नावल्यां-वासवदत्ता ' आर्यपुत्र, युक्तमिदं सदृशमिदं... कन्यकामग्रतः कुरु । ' इत्यनेन वासवदत्तासंरब्धवचसा सागरिकासमागमान्तरायभूतेनानियतप्राप्तिकारणं तोटकमुक्तम् । यथा च वेणीसंहारे ' प्रयत्नपरिबोधितः ' ... ...इत्यादिना ' किमायुधैः ' इत्यन्तेनान्योन्यं कर्णाश्वत्थाम्नोः संरब्धवचसा सेनाभेदकारिणा पाण्डवविजयप्राप्त्याशान्वितं तोटकमिति । DR p. 19.

२. ‘ शार्ङ्गरव –... मूर्च्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु । ’ अनेन तोटकनामाङ्गमुपक्षिप्तम् । तल्लक्षणं तु ‘ संरम्भवचनप्रायं तोटकं त्विह संज्ञितम् ’ इति । ŚK p .168.

३. ‘ राक्षसः – [शस्त्रमाकृष्य] प्रवीरक...प्राकारं परितः शरासनधरैः क्षिप्रं परिक्रम्यताम् ।’ इदं रोषसंभ्रमवचनं तोटकम् । MR p. 122.

४. ‘ इरावती – पूरय पूरय, अशोकः कुसुमं न दर्शयति । अयं पुनः पुष्प्यत्येव । ’ अत्र संरब्धवचनात्तोटकं नाम सन्ध्यङ्गमुक्तं भवति । MA p. 57.

५. ‘ रामः–आःपाप, तातप्राणसीतापहारिन् लंकापते,...क्व यास्यसि ।’ अत्र रोषसंभ्रमवचनरूपं तोटकं नाम सन्ध्यङ्गमुक्तम् । UR p. 64.

६. ‘ जटायुः – आः दुरात्मन् राक्षसापसद, तिष्ठ तिष्ठ ’... अत्र रोषसंभ्रमवचनरूपं तोटकं नाम सन्ध्यङ्गमुक्तं भवति । MV p. 188.

Toṭaka is a speech in anger. The root is ‘ tuṭ ’ to hurt or to injure, and this appears to be a situation in which there is a speech made in anger which injures the feelings of other characters. There is complete agreement between the text-book writers. The DR and the ND understand this Aṅga to consist of the speech of the excited, the excitement being due to anger or joy and illustrate it from the R by Vāsavdattā's very cutting and ironical remark to the King and from the VS by Duryodhana's speech which is full of excitement due to war. Kāṭayavema's illustration from the MA is very similar to the illustration from the R in the DR.

11. Adhibala

Definitions :

१. कपटेनातिसन्धानं ज्ञेयं त्वधिबलं बुधैः । NS XIX. 87.

२. अधिबलमभिसन्धिः ।– तोटकस्यान्यथाभावः । DR I. 40-41.

३. अधिबलं बलाधिक्यम् । ND I. 55.

४. चेष्टयाऽन्यातिसन्धानं वदन्त्यधिबलं बुधाः । BP. 211-5.

५. इष्टजनाभिसंधानमधिबलम् । PR. 111.

६. बुधैरतिबलं प्रोक्तं कपटेनातिवञ्चनम् । RS III. 55.

७. अभिबलमभिसन्धिश्छलेन यः । SD VI. 109.

८. कपटस्यान्यथाकरणम् । NLR. 32.

Illustrations :

१. यथा रत्नावल्यां – ' काञ्चनमाला–भर्त्रि, इयं सा चित्रशालिका... वसन्तकस्य संज्ञां करोमि । [छोटिकां ददाति] ' इत्यादिना वासवदत्ताकाञ्चनमालाभ्यां सागरिकासुसंगतावेषाभ्यां राज-विदूषकयोरभिसंधीयमानत्वादधिबलमिति । DR p. 18.

२. यथा रत्नावल्यां ' किं पद्मस्य रुचं...इति ' पाठानन्तरं राज्ञा वासवदत्ताया मुखोद्घाटने प्रत्यभिज्ञानम् । अत्र सागरिकावेषं धारयन्ती विदूषकबुद्धिदौर्बल्याद् वासवदत्ता राजानमभिसंधत्ते । कपटस्यान्यथाभावमन्ये अधिबलमाहुः । यथा रत्नावल्यां ' राजा–एवमपि प्रत्यक्षदृष्टव्यलीकः किञ्चिद्विज्ञापयामि '...अत्र वासवदत्तां प्रति राज्ञो वञ्चनं विफलं जातम् । एके तु सोपालम्भं वाक्यमधिबलमिच्छन्ति । यथा वेणीसंहारे पञ्चमेऽङ्के धृतराष्ट्रमुद्दिश्य ' भीमसेनः – अलमिदानीं मन्युना । ' कृष्टा केशेषु...साक्षी-भव त्वम् । ' ND p. 89.

३. ' सख्यौ – मा भैषीः । स्नेहः पापशङ्की । ' अनेनाधिबललक्षणमङ्ग-मुपक्षिप्तम् । तल्लक्षणं तु कपटेनाप्नि(ति ?)संधानं ज्ञेयं चाधिबलं बुधैः ' इति । ŚK p. 146.

४. 'राक्षसः – कार्यव्यग्रत्वान्मनसः प्रभूतत्वाच्च प्रणिधीनां विस्मृतम् ।' इष्टजनानुसंधानरूपमधिबलमङ्गम् । MR p. 119.

५. ' रामः – स्पर्शः पुरा परिचितो नियतं स एव...न खलु वत्सलया देव्याऽभ्युपपन्नोऽस्मि । ' इदं इष्टजनातिसंधानात्मकमधिबलं नाम सन्ध्यङ्गमुक्तम् । UR p. 74.

Adhibala means superiority of strength and may also refer to superiority of wits and it is likely that Bharata has

used the word to indicate a situation where there is fraud or triumph over fraud. The DR understands this as deception and refers to the situation in the R where Vāsavdattā and Kāñcanmālā deceive the King and the Vidūṣaka; it also gives another view which understands Adhibala as 'Toṭakasya anyathābhāva' and by way of an illustration refers to the immediately next situation in the R where the King falls at the feet of Vāsavdattā and tries to pacify her. The speech of the excited Vāsavdattā is Toṭaka and the undoing of that would be reconciliation or pacification. The ND says that Adhibala is the overpowering of the other by one between two persons who are bent upon deceiving one another and as an illustration refers to the same situation in the R referred to by the DR; it also mentions another view which takes Adhibala to be 'Kapaṭasya anyathābhāva' and refers to the second situation from the R, pointed out by the DR. The first view seems to take this Aṅga as success in the deception, while according to the second view, this would be a trick defeated. If the situation from the R referred to by the DR and the ND, is looked at from Vāsavdattā's point of view it is her success, while from the point of view of the King and the Vidūṣaka it is their defeat. It is uncertain whether the DR wanted to refer to this view. The ND further mentions a third view which takes Adhibala to be a taunt and illustrates it from the VS by Bhīma's taunts to the old King. All other texts understand this as deception by fraud or trick, while the NLR followes 'Kapaṭasya anyathākaraṇa' and illustrates it by a situation from an unknown play where Hanūmat and Aṅgada foil the trick of Rāvaṇa.

12. Udvega

Definitions :

१. भयं नृपारिदस्यूत्थमुद्वेगः परिकीर्तितः । NS XXI. 88.

२. उद्वेगोऽरिकृता भीतिः । DR I. 42.

३. उद्वेगो भीः । ND I. 54.

४. उद्वेगोऽरिकृता भीतिः । BP. 211-7.

५. अपकारिजनाद्भयमुद्वेगः । PR. 111.

६. शत्रुचोरादिसंभूतं भयमुद्वेगमुच्यते । RS III. 56.

७. नृपादिजनिता भीतिरुद्वेगः परिकीर्तितः । SD VI. 107.

८. नृपतिजनितभयमुद्वेगः । NLR. 32.

Illustrations :

१. यथा रत्नावल्यां 'सागरिका – [आत्मगतम्] कथमकृतपुण्यैः– मर्तुमपि न पार्यते ।' इत्यनेन वासवदत्तातः सागरिकाया भयमित्युद्वेगः । यथा च वेणीसंहारे 'सूत – (श्रुत्वा सभयम्) कथमासन्न एव...अस्मिन्नपि अनार्यमाचरिष्यति । इत्यरिकृता भीतिरुद्वेगः । यो हि यस्यापकारी स तस्यारिः । DR p. 20.

२. मृच्छकटयां सार्थवाहचारुदत्तस्य चौर्याभिशापजं नृपाद्भयम् । ND p. 87.

३. 'राक्षसः – [सोद्वेगम्] सखे, कुतश्चाणक्यबटोः परितोषः।' अयमपकारिजनाद्भयमुद्वेगः । MR P. 126. 'राक्षसः – [सोद्वेगम्] न खलु व्यापादितः ।' एतदप्यपकारिजनाद्भयमुद्वेगः । MR p. 136.

४. 'सर्वे इरावतीं दृष्ट्वा संभ्रान्ताः' राजा – का प्रतिपत्तिरत्र ।' अत्र भीतेर्गम्यमानार्थत्वादुद्वेगो नाम सन्ध्यङ्गमुक्तं भवति । MA p. 57.

५. 'सीता – [ससंभ्रमम्] आर्यपुत्र, ... परित्रायस्व मम पुत्रकम् ।' एष ह्यपकारिजनात् भीतिरूप उद्वेग उक्तः । UR p. 71.

६. 'संपाति –...स्वसुः सोदर्यायाः कथमिव निकारं दशमुखः ।' अपकारिजनाद्भयरूप उद्वेगः । MV. 185.

Udvega means agitation or excitement; the alternative reading of Udbheda is not correct as it goes against the definition. Bharata, probably from the plays that were before him, understands this Aṅga to be a situation where there is fear from the King, or the enemy or the Dasyus. There is complete agreement amongst the text-book writers. The DR interprets Ari as Apakārin and as an illustration refers to the R where Sāgarikā, full of fear from Vāsavdattā, describes her helplessness. The ND illustrates the Dasyubhaya from the play Citrotpalāvalambitaka where the heroine is actually surrounded by the Dasyus. Similarly, the fear from fhe King is illustrated from

the Mṛch by referring to the danger in which Cārudatta stands; Aribhaya from the VS where Gāndhārī and others are afraid of Arjuna and Bhīma and lastly fear from another heroine from the R where Sāgarikā, afraid of Vāsavdattā is going to strangle herself. The illustration from the MA would be of fear from the heroine and that from the MR would be of fear from the enemy.

13. **Vidrava**

Definitions :

१. नृपाग्निभयसंयुक्तः संभवो विद्रवो मतः । NŚ XIX. 88.
२. शङ्कात्रासौ च संभ्रमः । DR I. 42.
३. द्रवः शङ्काः । ND I. 54.
४. शङ्कात्रासौ च संभ्रमः । BP. 211·7.
५. शङ्कात्रासौ च संभ्रमः । PR 111.
६. शत्रुव्याघ्रादिसंभूता शङ्का स्यात् सैव संभ्रमः । RS III. 56.
७. शङ्काभयत्रासकृतः संभ्रमो विद्रवो मतः । SD VI. 109.
८. शङ्काभयत्रासकृतो विद्रवः । NLR 33.

Illustrations :

१. यथा रत्नावल्यां 'विदूषकः [पश्यन्] का पुनरेषा...कासौ' इत्यनेन वासवदत्ताबुद्धिगृहीतायाः सागरिकामरणशङ्कया संभ्रम इति । यथा च वेणीसंहारे [' नेपथ्ये कलकलः] अश्वत्थामा...पीतं दुःशासनस्य भीमेन इति शङ्का (प्रविश्य) त्रायतां...कुमारः' इति त्रासः । इत्येताभ्यां त्रासशङ्काभ्यां दुःशासनद्रोणवधसूचकाभ्यां पाण्डवविजयप्राप्त्याशान्वितः संभ्रम इति । DR p. 20.

२. 'शकुन्तला – अनेन वः संदेहेन आकम्पितास्मि ।' अनेन संभ्रमलक्षणमङ्गमुपाक्षिप्तम् । तल्लक्षणं तु दशरूपके 'शङ्कात्रासौ च संभ्रमः' इति । ŚK p. 146.

३. 'राक्षसः – [वामाक्षिस्पन्दनं...] 'कथं प्रथममेव सर्पदर्शनम् ।' इति शङ्कारूपः संभ्रमः । MR p. 117.

४. 'विदूषकः बकुलावलिके...अत्रभवती कस्मान्न निवारिता ।'

[मालविका भयं रूपयति] अत्र भयकथनात्संभ्रमणं नाम सन्ध्यङ्ग-
मुक्तं भवति। MA. p. 56.

५. 'उर्वशी–हला किमत्र करणीयम्। चित्रलेखा–'अलमावेगेन। अन्तर्हिते आवाम्।' अत्र शङ्कायाः गम्यमानत्वात्संभ्रमो नाम सन्ध्यङ्गमुक्तं भवति। VK p. 64.

६. 'अत्र मां मन्दभागिनीं' इत्यारभ्य परित्रायस्वेत्यन्तसन्दर्भेण शङ्का-त्रासरूपसंभ्रम उक्तः। UR p. 73.

७. 'संपातिः – स्वसुः सोदर्यायाः कथमिव निकारं दशमुखः।' शङ्कात्रासरूपसंभ्रमः। MV 185.

८. 'द्रौपदी – नाथ, किमिदानीमेष प्रलयजलधरस्तानितमांसलः .. समरदुन्दुभिस्ताड्यते।' इह विद्रवनामा गर्भसन्धिः। यदाह – 'शङ्काकलङ्कप्रभवः संभ्रमो विद्रवो मतः' इति। VS p. 29.

९. यथा कृत्यारावणे '[नेपथ्ये] हा आर्यपुत्र, परित्रायस्व...रावणः– 'ज्ञायतां किमेतत्।' अत्र रावणस्य शङ्का। ND p. 88.

Vidrava means panic and as such is closely related with Udvega and even if it is taken as confusion as some as the DR, BP, PR, RS and SD have done, the meaning is very nearly the same. According to Bharata, this is a situation where there is loss or destruction through fire, King or the fear of these. In Bharata's definition the word Bhaya is probably a present calamity and not a distant one and Vidrava, which literally means flight is the actual panic or havoc caused by a calamity. This distinction, if true, has been lost sight of by the later writers. Śaṅkā and Trāsa will denote only future danger. The DR does not admit the term Vidrava but styles it as Saṁbhrama and understands it as trouble or fear and by way of an illustration refers to the situation in the R where the King and the Vidūṣaka are thrown into confusion with the idea that Vāsavadattā is strangling herself and also to the situation in the VS where Aśvatthāman is bewildered at the sight of Bhīma overtaking Duḥśāsana. The ND retaining the term Vidrava, understands it as Śaṁkā probably following another reading of Bharata and remarks that the Saṁbhrama of others can be included in the Vidrava. Its illustration is from the KR, of Rāvaṇa's anxiety to learn

from the Mṛch. the cause of the cry of alarm. An illustration of this aṅga according to Dhuṇḍhirāja is to be found in the MR in Act II. where the sight of serpents is held to be a bad omen. Kāṭayavema sees it in the VK. when Urvaśī is confused when the Queen is being ushered in, but this can be Nāyikātobhayam and hence Udvega.

IV. Aṅgas of the Avamarśa Saṁdhi

1. Apavāda.

Definitions :

१. दोषप्रख्यापनं यत् स्यात्सोऽपवादः प्रकीर्तितः। NŚ XIX. 89.

२. दोषप्रख्यापवादः स्यात्। DR I. 45.

३. अपवादः परीवादः। ND I. 58.

४. दोषप्रख्याऽपवादः स्यात्। BP. 211-19.

५. दोषप्रख्यापनमपवादः। PR. 112.

६. तत्रापवादो दोषाणां प्रख्यापनमितीर्यते। RS III. 60.

७. दोषप्रख्याऽपवादः स्यात्। SD VI. 110.

८. दोषप्रख्यापनमपवादः। NLR. 34.

Illustrations :

१. यथा रत्नावल्यां 'सुसङ्गता –सा खलु तपस्विनी...उज्जयिनीं नीयते.. निरनुरोधा मयि देवी।' इत्यनेन वासवदत्तादोषप्रख्यापनादपवादः। यथा च वेणीसंहारे–युधिष्ठिरः–पाञ्चालक, कच्चिदासादिता पदवी.. पातकप्रधानहेतुरुपलब्धः।' इति दुर्योधनस्य दोषप्रख्यापनादपवादः। DR p. 21.

२. 'चाणक्यः–(सस्मितम्) अलमनेन प्रश्रयेण। न निष्प्रयोजनमधिकारवन्तः प्रभुभिराहूयन्ते।' इत्यादि दोषप्रख्यापनमपवादः। चाणक्येन स्वोपालम्भस्य दोषस्य प्रख्यापनात्। MR p. 163.

३. 'निपुणिका – श्रुतं भट्टिन्या ... कस्यैव विश्वसनीयो हताशः। ...मालविकां स्वप्नायते।' अत्र दोषोद्घाटनादपवादो नाम सन्ध्यङ्गमुक्तं भवति। MA p. 81.

४. 'राजा–भवतु। परव्यसननिर्वृतं न खल्वेनं पृच्छामि।'अनेन दोषस्य प्रख्यापितत्वादपवादो नाम सन्ध्यङ्गमुक्तं भवति। VK p. 83.

५. 'दिव्यपुरुषः– मदान्धभावेन मयाभिपन्नो मतङ्गशापेन कुरङ्गभावः।' अत्र प्रकरणे मदान्धेति दोषप्रख्यापनात्मकोऽपवादः।
MV p. 222.

Apavāda means blame or censure and Bharata understands this as a situation in which there is a statement of faults. The DR agrees with Bharata and illustrates from the R. by the situation where the Queen is being blamed by the King for treating Sāgarikā in a cruel manner and also from the VS. where the Pāñchālaka condemns Duryodhana as the chief cause of the sin of dishonouring the tresses of Draupadī. The ND agrees with the DR and has two divisions as declaring one's own faults and declaring the faults of another. The BP., PR., RS., SD., and the NLR. all agree with the DR.

2. Sampheṭa.

Definitions :

१. रोषग्रथितवाक्यं तु सम्फेटः स उदाहृतः। NŚ XIX. 89.

२. सम्फेटो रोषभाषणम्। DR I. 45.

३. सम्फेटः क्रोधजं वचः। ND I. 58.

४. सम्फेटो रोषभाषणम्। BP. 211–19.

५. रोषसंभाषणं सम्फेटः। PR 112.

६. दोषसंग्रथितं वाक्यं सम्फेटं सम्प्रचक्षते। RS III. 61.

७. सम्फेटो रोषभाषणम्। SD VI. 111.

८. रोषग्राथितं वाक्यं सम्फेटः। NLR 34.

Illustrations :

१. यथा वेणीसंहारे– 'भो कौरवराज, कृतं बन्धुनाशदर्शनमन्युना... इत्युत्थाय च परस्परक्रोधाधिक्षेपपरुषवाक्कलहप्रस्तावितघोरसंग्रामौ' इत्यनेन भीमदुर्योधनयोरन्योन्यरोषसंभाषणाद्विजयबीजान्वयेन संफेट इति। DR p. 22.

२. 'शकुन्तला (सरोषम्) अनार्य, आत्मनो हृदयानुमानेन पश्यसि।' इत्यादिना 'भग्नं शरासनमिवातिरुषा स्मरस्य'। एतदन्तेन संफेटं नामाङ्गमुपक्षिप्तम्। तल्लक्षणम्-'रोषग्र (ग्र?) थितवाक्यं तु संफेटः परिकीर्तितः इति। ŚK p. 175.

३. 'चाणक्यः - (सक्रोधम्) वैहीनरे, तिष्ठ न गन्तव्यम् -' एतदादि राजचाणक्ययो रोषसंभाषणं संफेटः। MR p. 167.

४. 'निपुणिका... श्रुतं भट्टिन्या...कस्य विश्वसनीयो हताशः।... इत एव ... मोदकैः कुक्षिं पूरयित्वा ... मालविकां स्वप्नायते।' रोषभाषणात्संफेटो नाम सन्ध्यङ्गमुक्तं भवति। MA p. 81.

५. 'दिव्यपुरुषः-स मुनिः शशाप-दुरात्मन्, वीरदर्पेण...एवमकार्षीः'। दुरात्मन्निति रोषसंभाषणरूपः संफेटः। MV. p. 222.

Saṁpheṭa means tumultuous conflict between two persons and hence speech in anger. Almost all the text-book writers and the commentators are in complete agreement with Bharata. As an illustration, the DR refers to the VS, where occurs the conflict between Bhīma and Duryodhana. Only the RS puts in Doṣa instead of Roṣa and thus differs from the rest but it is quite likely that it is a case of scribal error reproduced by the editor.

3. Vidrava.

Definitions :

१. गुरुव्यतिक्रमो यस्तु विज्ञेयो विद्रवस्तु सः। NŚ XIX. 90.

२. द्रवो गुरुतिरस्कृतिः। DR I. 45.

३. द्रवः पूज्यव्यतिक्रमः। ND I. 57.

४. द्रवो गुरुतिरस्कृतिः। BP. 211-20.

५. गुरुतिरस्कृतिर्द्रवः। PR 112.

६. गुरुव्यतिक्रमं प्राह द्रवं तु भरतो मुनिः। RS III, 62.

७. द्रवो गुरुव्यतिक्रान्तिः शोकावेगादिसंभवा। SD VI. 113.

८ गुरुव्यतिक्रमो द्रवः। शङ्कादिभिर्मनसः क्षोभो विद्रवः। स एव परिभवकृतो द्रवः। NLR. 35.

Illustrations :

१. यथोत्तरचरिते 'वृद्धास्ते न विचारणीयचरिता...इत्यनेन लवो रामस्य गुरोस्तिरस्कारं कृतवानिति द्रवः। यथा च वेणीसंहारे युधिष्ठिरः 'भगवन् कृष्णाग्रज...कोऽयं पन्था यदसि विगुणो... मयीत्थम्' इत्यादिना बलभद्रं गुरुं युधिष्ठिरस्तिरस्कृतवानिति द्रवः।
DR p. 23.

२. यथा रत्नावल्यां सन्निहितं भर्तारमवगणय्य विदूषकस्य सागरिकायाश्च वासवदत्तया बन्धनमिति। ND p. 92.

३. 'शकुन्तला–सुष्ठु तावदत्र स्वच्छन्दचारिणी कृतास्मि' इत्यादिना... 'ते सन्तु किलाप्तवाचः।' एतदन्तेन द्रवो नामाङ्गमुपक्षिप्तम्। तल्लक्षणं तु–'गुरुव्यतिक्रमो यस्तु विज्ञेयोऽथ द्रवस्तु सः' इति।
ŚK p. 177.

४. 'चाणक्यः – मया ... भवानिव...मलयकेतू 'राजाधिराजपदे नियोजितः।' राजा–'अन्येनैवेदमनुष्ठितं किमत्रार्यस्य।' इयं गुरुतिरस्कृतिर्द्रवः। MR p. 178.

५. 'सौधातकिः –मया पुनर्ज्ञातं कोऽपि व्याघ्र इवैष इति...कपिला कल्याणी मडमडायिता।' इत्यादिना गुरुतिरस्कृतिरूपद्रव उक्तः।
UR p. 103.

६. 'दिव्यपुरुषः– पुरा किल...मतङ्गमुनौ मर्यादामनपेक्ष्य दुन्दुभिदेहमहं विक्षिप्तवान्।' मर्यादामनपेक्ष्येति गुरुतिरस्कृतिरूपो द्रवः।
MV p. 222.

Vidrava means panic, but the Saṁdhyaṅga has been already placed once in the earlier Saṁdhi of Garbha. The definition of Bharata is vague and capable of double interpretation, if it is taken as Gurūṇām Vyātikramaḥ then it would be disrespect for the elders. But it is not likely that all plays can have such a situation and hence it would be only a casual Aṅga; another explanation of Guruvyatikrama may be 'gross transgression' or going too much beyond the bounds of decorum (Cf. Guru Kīrtanam of Dhuṇḍhirāja). All the later writers understand it as Gurūṇām Vyatikrama, but as said above, this way of understanding it is unsatisfactory. The DR takes vidrava to be corporal punishment or imprisonment and the BP, PR, RS follow

it in this respect. There appears to be some confusion about Drava and Vidrava as the DR admits another Saṁdhyaṅga as Drava and makes it Vidrava of Bharata and in this respect defines as 'Gurutiraskṛtiḥ.' The ND, BP, PR, RS, SD have followed it. The NLR appears to regard the two as one from its remarks 'Sa eva dravaḥ'. Bharata does not admit Drava and Vidrava in the same Saṁdhi, and moreover he has two Vidravas, one in the Garbha and the present one in the Avamarśa. The Drava of the DR is defined like Bharata's Vidrava in the Avamarśa and comes also as a substitute for the Saṁdhyaṅga Kheda of Bharata and the Vidrava of the DR in the Avamarśa appears to be Bharata's Vidrava in the Garbha, because, fire is included in Vadha-bandha etc. of the DR as can be seen from the illustration from the R. There is not much difference of opinion about the nature of the Aṅga, but there is confusion about the location of the two Aṅgas. Rāghavabhaṭṭa Ḍhuṇḍhirāja and Vīrarāghava follow the DR in understanding Drava as Gurutiraskṛtiḥ and Vidrava as Vadha-Bandha and both the Aṅgas as of the Avamarśa Saṁdhi.

4. Śakti.

Definitions :

१. विरोधोपगमो यस्तु सा शक्तिः परिकीर्तिता । NŚ XIX. 90.

२. विरोधशमनं शक्तिः । DR I. 80.

३. क्रुद्धप्रसादनं शक्तिः । ND I. 60.

४. विरोधशमनं शक्तिः । BP. 211-21

५. विरोधशमनं शक्तिः । PR. 11?.

६. उत्पन्नस्य विरोधस्य शमनं शक्तिरुच्यते । RS III. 62.

७. शक्ति......विरोधस्य प्रशमनम् । SD VI. 115.

८. विरोधप्रशमः शक्तिः । NLR 35.

Illustrations :

१. यथा रत्नावल्या राजा... 'सव्याजैः शपथैः प्रियेण वचसा कोपोऽपनीतः स्वयम् ।' इत्यनेन सागारिकालाभविरोधिवासवदत्ताकोपोपशमनाच्छक्तिः । यथा चोत्तरचरिते लवः प्राह–' विरोधो विश्रान्तः प्रसरति रसो निर्वृतिघनः ।' DR p. 23.

२. तथा कृत्यारावणे–'कष्टं भोः ... रामेण...पातितोऽयं दशशिराः।' अत्र विरोधिनो रावणस्य विनाशनमिति। ND p. 100.

३. (नेपथ्ये) 'आश्चर्यम्' इत्यादिना... उत्क्षिप्यैनां ज्योतिरेकं जगाम।' एतदन्तेन शक्तिर्नामाङ्गमुपक्षिप्तम्। तल्लक्षणं तु–'विरोधप्रशमो यस्तु सा शक्तिरिति कीर्तिता' इति। ŚK p. 181.

४. 'राजा–किमकौशलादुत प्रयोजनापेक्षया।'...'प्रयोजनापेक्षयैव।' कथमकौशलमित्यादिवचनं विरोधशमनं शक्तिः। किमकौशलादिति कार्यविरोधे पृष्टे तस्य विरोधस्य शमनात्। MR p. 172.

५. 'उर्वशी–तावत्प्रसीदतु महाराजो यन्मया कोपवशंगतया एतदवस्थान्तरं प्रापितो महाराजः।' अत्र विरोधस्य शमनात् शक्तिर्नाम सन्ध्यङ्गमुक्तं भवति। VK p. 96.

६. 'दिव्यपुरुषः ... शशाप– ततो मया मुनिर्बहुशः प्रयत्नैरनुनीतः पुनरनुजमाह।' अनुनीत इति विरोधशमनरूपशक्तिः।
MV p. 222.

Śakti means power and has been defined as the advent of opposition, or which is the power of resistance. Here is really a difficulty on account of the reading Virodhopagama which means 'advent of opposition' while the later writers, the DR, the ND. make it out as Virodhaśama, which presupposes the reading Virodhāpagama. Apparently taking this later reading all the latter writers have given exactly the opposite interpretation and have given illustrations accordingly. Advent of opposition would mean that here there is a new impediment to the progress of the action, while according to the later interpreters this would be power as well as skill and resourcefulness, which the characters use in an effort to remove the opposition and realise the cherished result. The illustrations from the R and the KR by the DR and the ND are of Virodhaśama. The ND mentions another view which admits Bhāvāntara as the Aṅga instead of Śakti and it is explained as the existence of contrary intentions. It is illustrated from the TV by the situation where Yaugandharāyaṇa who wants to dissuade Vāsavadattā from suicide orders on the other hand a pyre to be constructed for her. A third view is given which substitutes Ājnā in the place of

Śakti which means an order without consideration of the proper or the improper results. This Aṅga is illustrated from the KR by Ravaṇa's orders to kill Sitā. The illustrations from the other text-books, which follow the DR are not very illuminating. The commentators, Rāghavabhaṭṭa, Ḍhuṇḍhirāja, Kāṭayavema, Vīrarāghava all agree in understanding this Aṅga as Virodhaśama.

8. Vyavasāya

Definitions :

१. व्यवसायस्तु विज्ञेयः प्रतिज्ञादोषसम्भवः । NŚ XIX. 91.
२. व्यवसायः स्वशक्त्युक्तिः । DR I. 47.
३. व्यवसायोऽर्थ्यहेतुयुक् । ND I. 60.
४. व्यवसायः स्वशक्त्युक्तिः । BP. 212-1.
५. व्यवसायः परिज्ञेयः प्रतिज्ञाहेतुसम्भवः । BP. 212-2.
६. स्वशक्तिप्रशंसनं व्यवसायः । PR 112.
७. व्यवसायः स्वसामर्थ्यप्रख्यापनमुदीर्यते । RS III. 65.
८. व्यवसायश्च विज्ञेयः प्रतिज्ञाहेतुसम्भवः SD VI. 112.
९. प्रतिज्ञाहेतुसंश्लिष्टं वाक्यं व्यवसायः । NLR 35.

Illustrations :

१. यथा रत्नावल्यां ऐन्द्रजालिकः– 'किं धरण्यां मृगाङ्कः आकाशे महीधरो जले ज्वलनः .. गुरोःमन्त्रप्रभावेण' इत्यनेनैन्द्रजालिको मिथ्याग्निसंभ्रमोत्थापनेन वत्सराजस्य हृदयस्थसागरिकादर्शनानुकूलां स्वशक्तिमाविष्कृतवान् । यथा च वेणीसंहारे 'नूनं तेनाद्यवीरेण आकर्षणे क्षमः' इत्यनेन युधिष्ठिरः स्वदण्डशक्तिमाविष्करोति । DR. p. 24.

२. यथा रत्नावल्यां ऐन्द्रजालिकप्रवेशादारभ्य ...'एकः खेलः प्रेक्षितव्यः ।' इति यावत् । अत्र हि यौगन्धरायणेन यदङ्गीकृतं तन्निष्पादकहेतुसमागमः । ND. p. 103.

३. 'राजा–भो तिरस्करिणीगर्वित' इत्यादिना 'तन्मिश्रा वर्जयत्यपः।' एतदन्तेन व्यवसायो नामाङ्गमुपक्षिप्तम् । तल्लक्षणं दशरूपके– व्यवसायः स्वशक्त्युक्तिः' इति । राज्ञा स्वशक्तेराविष्करणात् ।

४. 'चाणक्यः (विहस्य) एतत्कृतं राक्षसेन । मया पुनः भवान् .. राजपदे नियोजितः ।' इदं राक्षसनीतिविभवाधिक्षेपार्थं सोत्प्रासवचनं स्वशक्तिप्रशंसनं व्यवसायः । नन्दोद्धरणमौर्याधिराज्यस्थापनहेतोः स्वशक्तेः प्रशंसनात् । MR p. 178.

५. 'राजा– तां हर्तुं विबुधद्विषोऽपि न च मे शक्ताः पुरोवर्तिनीम्... इत्यनेन स्वशक्तिकथनात् व्यवसायो नाम सन्ध्यङ्गमुक्तं भवति । VK. p. 80.

६. 'दिव्यपुरुषः ... ममाग्रे कस्तेषां प्रभवति महिम्नामतिशयः ।' अत्र स्वशक्तिप्रशंसनरूपव्यवसायः उक्तः । रामः ... कथापि क्रव्यादा इति जगति नष्टा मम रुषा ।' MV. p. 221, 224.

७. 'भीमः – मथ्नापि कौरवशतं समरे न कोपात्......' व्यवसायनामा वचनसन्धिरयम । यदाह– 'प्रतिज्ञाहेतुसंयुक्तं व्यवसायो वचो मतः ।' VS. p. 16

Vyavāsāya means fixed determination and the definition of Bharata only points out one of the occasions for such a fixed determination. Saṁbhava is origin, action, appearance. Accordingly Vyavasāya will be the determined effort due to the possibility of the vowed purpose miscarrying. In this sense the Saṁdhyaṅga becomes the determined action or device to remove the difficulty or flaw that obstructs the realisation. It is in this sense that the episode of the magician in the R. is to be understood. The DR changes the nature of the Aṅga altogether in understanding this as declaration of one's power and refers to the R. situation where the magician boasts and produces the false conflagration or from the VS. where Yudhiṣṭhira describes his might. This interpretation of the Saṁdhyaṅga as mere boasting or description of one's own power destroys the organic connection between the Saṁdhi and the Aṅga. The ND refers to the R. situation referred to by the DR and understands it as an effort which helps the realisation of the cherished purpose. It also refers to the DR view and remarks that in that case Vyavasāya, Saṁrambha and Vikatthanā become identical. The episode of the magician can be understood as removing the difficulty in the realisation by securing the liberation of Sāgarikā. Similarly the

remark in the VS. that Duryodhana knows the art of controlling waters is no boasting but a clue for Bhīma to find out Duryodhana on whose death depends the realisation. More generally this may be taken as the will to achieve the end. The ND is more correct than the DR in interpreting the Saṁdhyaṅga. The BP mentions both these views. The PR and RS follow the DR while the SD follows Bharata and seems to understand this Aṅga as the situation where the vow is completed. The NLR seems to understand this Aṅga as a situation which leads to the object of the vow and refers to the VS. situation referred to by others. The BP and SD read 'प्रतिज्ञाहेतुसम्भव' in the definition of Bharata and thus entirely change the nature of the Aṅga.

6. Prasaṁga

Definitions :

१. प्रसङ्गश्चैव विज्ञेयो गुरूणां परिकीर्तनम् (वाक्यैरामर्षयोजितैः) । NŚ XIX. 91.

२. गुरुकीर्तनं प्रसङ्गः । DR I. 45.

३. प्रसङ्गो महतां कीर्तिः । ND I. 58.

४. अप्रस्तुतार्थकथनं प्रसङ्ग इति कथ्यते । BP 211-22.

५. गुरुकीर्तनं प्रसङ्गः । PR 112.

६. प्रस्तुतार्थप्रग(प्रश)मनं प्रसङ्गः परिकीर्तितः । RS III. 63.

७. प्रसङ्गं कथयन्त्यन्ये गुरूणां परिकीर्तनम् । RS III. 64.

८. प्रसङ्गो गुरुकीर्तनम् । SD VI. 116.

९. अप्रस्तुतार्थख्यापनं प्रसङ्गः । NLR 35.

Illustrations :

१. यथा रत्नावल्यां–'देव यासौ सिंहलेश्वरेण स्वदुहिता रत्नावली नामायुष्मती प्रतिदत्ता ।' इत्यनेन रत्नावल्या लाभानुकूलाभिजनप्रकाशिना प्रसङ्गाद्गुरुकीर्तनेन प्रसङ्गः । DR p. 24.

२. यथा वेणीसंहारे षष्ठेऽङ्के–युधिष्ठिरः (मुखं प्रक्षाल्य) 'एष तावज्जलाञ्जलिर्गाङ्गेयाय गुरवे ।'...इत्यादि । ND p. 93.

३. 'राजा- कामं प्रत्यादिष्टां स्मरामि न परिग्रहं मुनेस्तनयाम्।' अनेन प्रसङ्गनामाङ्गमुपक्षिप्तम्। तल्लक्षणं- 'प्रसङ्गश्चैव विज्ञेयो गुरूणां कीर्तनं हि यत्' इति। अत्र मुनेस्तनयेति गुरुकीर्तनम्।
ŚK p. 181.

४. 'चाणक्यः ... सा मय्येव स्खलन्ती कथयति विनयालङ्कृतं ते प्रभुत्वम्।' इत्यादि चाणक्यवचनजातं गुरुकीर्तनम् प्रसङ्गः। गुरोः कीर्तनं गुरु बहु वा कीर्तनमित्यन्वर्थात्।
MR p. 168.

५. 'दिव्यपुरुषः – वेदान्तजालपरिशीलनलब्धवर्णो' ... वेदान्तजालेत्यादिना गुरुकीर्तनरूपः प्रसङ्गः। MV p. 222.

Prasaṁga may mean 'attachment or incidental or irrelevent statement.' The term itself has practically no connection with the meaning given to it by Bharata i. e. respectful reference to elders or superiors. Perhaps Bharata is thinking of a situation shown incidentally in which attachment or devotion to elderly persons is shown and expressed and from that he has termed the situation itself as Prasaṁga, or Prasaṁga may mean, the mention of another thing by reason of association or context, and the definition of Bharata introduces what really can only be a special case of it. There is agreement between the NŚ and all the text-books except the BP, NLR and the author quoted by ND as regards the meaning. The DR illustrates it from the VS by the situation where Yudhiṣṭhira mentions his father while offering the libations of water. It mentions another view which takes Prasaṁga to be irrelevant speech or matter and illustrates it from the VS by referring to the unfounded laments of Yudhiṣṭhira. The BP seems to follow this view as it understands Prasaṁga as 'Aprastutārtha prakhyāpana.' The RS adds the hint that there is also the 'Prastutārtha pragamana' something which advances the progress of the action. In any case, it is very difficult to see any vital connection between the Aṅga and the Saṁdhi, and the Aṅga therefore, has to be put down among the casual Aṅgas mentioned by Bharata. The commentators Rāghavabhaṭṭa, Ḍhuṇḍhirāja and Vīrarāghava understand the Aṅga as 'respectful mention' as would appear from

the illustrations and Dhuṇḍhirāja explains Gurukīrtana as Guroḥ Kīrtanam or Guru Bahu vā Kīrtanam.

7. **Dyuti**

Definitions :

१. वाक्यमाधर्षणकृतं द्युतिस्तज्ज्ञैरुदाहृता । NŚ XIX. 92.

२. तर्जनोद्वेजने द्युतिः । DR I. 46.

३. तिरस्कारो द्युतिः । ND I. 59.

४. तर्जनोद्वेजने द्युतिः । BP. 211-19.

५. तर्जनोद्वेजने द्युतिः । PR. 112.

६. द्युतिर्नाम समुद्दिष्टा तर्जनोत्तेजने बुधैः । RS III. 63.

७. तर्जनोद्वेजने प्रोक्ता द्युतिः । SD VI. 114.

८. तर्जना । आधर्षणा । अधिक्षेपकृतं वाक्यं द्युतिः । दुरुक्तिपरिणामा आहूतिरत्राभिमता । NLR. 35.

Illustrations :

१. यथा वेणीसंहारे–'एतच्च वचनमुपश्रुत्य...आलोड्य सरः सलिलं... वृकोदरेणाभिहितम् । ...विहाय समरं पङ्केऽधुना लीयसे' इत्यादिना 'त्यक्त्वोत्थितः सरभसम्' इत्यनेन दुर्वचनजलावलोडनाभ्यां दुर्योधनतर्जनोद्वेजनकारिभ्यां पाण्डवविजयानुकूलदुर्योधनोत्थापन–हेतुभ्यां भीमस्य द्युतिरुक्ता । DR p. 23.

२. प्रविश्यापटीक्षेपेण कुपितः कञ्चुकी – 'मा तावत् । अनात्मज्ञे, देवेन प्रतिषिद्धे वसन्तोत्सवे '– इत्यादिना–' उत्सवः प्रत्याख्यातः– युज्यते ।' एतदन्तेन द्युतिनामकमङ्गमुपक्षिप्तम् । तल्लक्षणं दशरूपके 'तर्जनोद्वेजने द्युतिः' इति । ŚK p. 195.

३. 'राजा–अन्येनैवेदमनुष्ठितम्'–'चाणक्यः–आः केन'। इयं तर्जनरूपा द्युतिः । MR p. 179. संरम्भोत्स्पन्दिपक्ष्मक्षरदमलजलक्षालन क्षामयाऽपि... p. 181. इयं उद्वेजनरूपा द्युतिः ।

४. 'विदूषकः–भो वयस्य सर्पो म उपरि पतितः ।' अत्रोद्वेजनाद्युतिर्नाम सन्ध्यङ्गमुक्तं भवति । MA p. 82,

५. 'राजा-यदि हंस . मदखेलपदं कथं नु तस्याः । सकलं चोर गतं त्वया गृहीतम् ।' अत्र तर्जनस्य गम्यमानत्वाद् द्युतिर्नाम सन्ध्यङ्गमुक्तं भवति । VK p. 85.

६. 'जन्मेन्दोरमले कुले...पङ्केऽधुना लीयसे ।' इह क्षतिनामावमर्शसंधिः । यदाह–अधिक्षेपोक्तिः क्षतिर्मता इति । VS p. 165.

Dyuti is 'piquancy or picturesquness.' According to Bharata's definition it is 'challenge or intimidation.' It may be that heroic qualities shine in challenging or attacking a man and the whole situation becomes picturesque and hence the situation is so named. Dyuti is also placed in the Nirvahaṇa but the variant reading for that Saṁdhyaṅga is Kṛti and in view of the explanation 'Labhdhārthasthirīkaraṇa, it should be called Kṛti and not Dyuti. The DR takes Dyuti to be reprimand or intimidation and illustrates it from the VS by Bhīma's very vehement attack on Duryodhana and his frightening him by striking the water. The ND takes it to be contempt and illustrates it from the KR by Aṅgada's contempt for Mandodarī and further remarks that Tarjana, Udvejana and Ādharṣaṇa can all be included in Tiraskāra or contempt. The remaining text-book writers are in agreement with the DR. Jagaddhara terms the Aṅga as Kṣati.

8. Kheda

Definitions :

१. मनश्चेष्टाविनिष्पन्नः श्रमः खेद उदाहृतः । NŚ XIX. 92.

२. खेदः श्रमः कायमनोभवः । ND I. 59.

३. मनश्चेष्टासमुत्पन्नः श्रमः खेद इति स्मृतः । SD. VI. 117.

४. मनश्चेष्टासमुत्पन्नः श्रमः खेदः । NLR. 35.

Illustrations :

१. 'यथा विक्रमोर्वश्यां पुरूरवाः – 'अहो श्रान्तोऽस्मि... तरङ्गवातं सेविष्ये' । अत्र कायिकः । ND p. 96.

२. मनःसमुत्पन्नो यथा-मालतीमाधवे . 'दलति हृदयं गाढोद्वेगं द्विधा न तु भिद्यते ।'... प्रहरति विधि मर्मच्छेदी न कृन्तति

जीवितम् । ' एवं चेष्टासमुत्पन्नोऽपि । The विज्ञप्रिया refers to 'स्रस्तांसावतिमात्रलोहिततलौ बाहू घटोत्क्षेपणात् इति घटोत्क्षेपणचेष्टया शकुन्तलायाः श्रमः । SD. p. 308.

३. यथा जानकीराघवे षष्ठेऽङ्के रामः – 'इहैवास्ते सीता कर-किसलयन्यस्तवदना–...समुद्भ्रान्तप्राणा क्षिपति रजनिं वासरमपि ।
NLR. p. 35.

Kheda means dejection or fatigue either mental or physical. The ND, NLR and the SD follow Bharata. The NŚ remarks that it is identical with the Vyabhicāribhāva and illustrates it from the VK by the feeling of depression which has come on King Purūravas. The SD refers to the Kheda which Śakuntalā experiences while watering the trees. The DR, BP, PR, RS, do not admit this Aṅga.

9. Niṣedha

Definitions :

१. ईप्सितार्थप्रतीघातः निषेधः स तु कीर्तितः । NŚ XIX. 93.

२. ईप्सितार्थप्रतीघातः प्रतिषेध इतीष्यते । SD VI. 118.

३. निरोधः प्रस्तुतज्यानिः । ND I. 59.

४. ईप्सितार्थप्रतिघातः प्रतिषेधः । NLR 35.

Illustrations :

१. यथा कृत्यारावणे सप्तमेऽङ्के – 'कञ्चुकी – (लक्ष्मणबिभीषणौ प्रति) कुमार एतत् आर्या सीता... भर्तुर्मायाशिरोऽवलोक्य... स्फुरितकरालशिखं विवेश वह्निम् ।' अत्र सीताप्रत्यानयनस्य प्रस्तुतस्य विरोधः । ND p. 97.

२. यथा मम प्रभावत्यां विदूषकं प्रति प्रद्युम्नः –' सखे...क मे प्रियतमा प्रभावती ।' विदूषकः–असुरपतिना आकृष्य कुत्रापि नीता । प्रद्युम्नः–दैवं कदर्थनपरं कृतकृत्यमस्तु । The विज्ञप्रिया on this ' अत्रेप्सितस्य प्रभावतीसमागमस्य प्रतिघातः । SD p. 309.

३. यथा चूडामणौ शङ्खचूडः । ' गोकर्णमर्णवतटादित्यादि ।'
NLR p. 35.

Niṣedha means 'prohibition or frustration' and this is a situation belonging to the opposition which shows the frustration of the desired events. The DR, BP, PR, and the RS do not admit this Aṅga. The ND seems to admit this but terms it as Virodha. The NLR and SD agree in following Bharata.

10. Virodhana

Definitions :

१ विरोधनं तु संरम्भादुत्तरोत्तरभाषणम् । NŚ XIX. 93.

२. संरब्धानां विरोधनम् । DR I. 47.

३. संरम्भः शक्तिकीर्तनम् । ND I 59.

४. संरब्धानामवज्ञा या तद्विरोधनमुच्यते । परस्परस्य संग्रामः संरम्भेण विरोधनम् ॥ BP 212-3-4.

५. क्रोधसंरब्धानामन्योन्यविक्षेपो निरोधनम् । PR 112.

६. विरोधनं निरोधोक्तिः शब्दानां च परस्परम् । RS III. 65.

७. कार्यात्ययोपगमनं निरोधनमिति स्मृतम् । SD VI. 119.

८. कार्यात्ययोपगमनं विरोधनम् । NLR 36.

Illustrations :

१. यथा वेणीसंहारे 'राजा- रे रे मरुत्तनय, किमेवं वृद्धस्य राज्ञः पुरतो...श्लाघसे...द्रक्ष्यन्ति न चिरात्सुप्तं बान्धवास्त्वां रणांगणे...' इत्यादिना संरब्धयोर्भीमदुर्योधनयोः स्वशक्त्युक्तिर्विरोधनमिति । DR p. 25.

२. 'यथा वेणीसंहारे- (युधिष्ठिरः) तीर्णे भीष्ममहोदधौ कथमपि द्रोणानले निर्वृते...सर्वे जीवितसंशयं वयममी वाचा समारोपिताः । SD p. 309.

३. वेणीसंहारे - 'एष दुरात्मा कौरवापसद ...... पाञ्चालतनयां परिमार्गयमाणः इत एवाभिवर्तते इति ।' NLR p. 136.

४. 'राजा-भोः सत्यवादिन् अभ्युपगतं तावदस्माभिरेवम्' इत्यादिना 'दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांसुलः ।' एतदन्तेन विरोधनात्मकमङ्गमुपाक्षिप्तम् । 'उत्तरोत्तरवाक्यं तु विरोध इति संज्ञितः' इति । ŚK p 180

५. 'राजा–नन्दकुलविद्वेषिणा दैवेन । ...दैवमविद्वांसः प्रमाणयन्ति ।' एतदादि क्रोधसंरब्धयोरन्योन्याधिक्षेपो विरोधनम् । MR p. 180.

Virodhana means 'opposition' and Bharata understands this Aṅga as a situation where there are consecutive speeches due to excitement or anger. Bharata probably has a specific instance in view and the particular has been generalised into a term of universal application. The DR, the PR and the BP follow Bharata but drop the idea of consecutive speeches and refer to the situation in the VS where Bhīma and Duryodhana exchange hot words, and from their treatment Virodhana and Saṁpheṭa appear to be very similar. The ND, however, understands Virodha as Prastutajyāni which he explains as Prastutasya Kāryasya atyayah i. e. difficulty or hitch in the action, a sense which has been accepted by the SD and the NLR. This sense would link the Aṅga vitally with the action of the play but it lacks the authority of Bharata.

11. Vikatthanā

Definitions :

१. विकत्थना विचलनम् । DR I. 48.

२. विकत्थना विचलनम् । BP. 212-4.

३. स्वगुणाविष्करणं विचलनम् । PR p. 112.

४. आत्मालापाद् विचलनम् । RS III. 66.

Illustrations :

१. यथा वेणीसंहारे 'भीमः– तात अम्ब रणशिरसि निहन्ता तस्य राधासुतस्य प्रणमति पितरौ वां.....भुक्त्वा सुयोधनस्योर्वोर्भीमोऽयं शिरसाऽञ्चति ।' इत्यनेन विजयबीजानुगतस्वगुणाविष्करणाद्विचलनमिति । DR p. 26.

२. 'सानुमती– निर्वर्तितं मया' इत्यादिना–'तिरस्करिणीप्रतिच्छन्ना पार्श्ववर्तिनी भूत्वोपलप्स्ये' – एतदन्तेन सानुमत्यात्मश्लाघायाः कृतत्वाद्विचलनं नामाङ्गमुपक्षिप्तम् । तल्लक्षणं दशरूपके–'विकत्थना विचलनम्' इति । ŚK p. 189.

३. 'चाणक्यः- चाणक्यतश्चलितभक्तिमहं सुखेन ।'... इदं स्वगुणाविष्करणं विचलनम् । MR p. 181.

४. 'सूर्याचन्द्रमसौ यस्य मातामहपितामहौ, स्वयंवृतः पतिर्द्वाभ्या मुर्वश्या च भुवा च यः'...अत्र विकत्थनाया गम्यमानत्वाद्विचलनं नाम सन्ध्यङ्गमुक्तं भवति । VK p. 87.

The DR group i. e. DR, BP, PR and RS admit this Aṅga which is not admitted by the NŚ group i. e. NŚ, ND and NLR. The DR explains this as boasting or exposition of one's own strong points—an explanation which is accepted by all others. The Saṁdhyaṅga Saṁraṁbha of the ND appears to be identical with this as it is explained as Śaktikīrtana. The ND refers to the view of 'Anye' as who admit Vicalana and Vidrava in place of Kheda and Virodha and is possibly referring to this school. The commentators Rāghavabhaṭṭa, Kāṭayavema, Ḍhuṇḍhirāja follow the DR in admitting this Aṅga.

11. Ādāna

Definitions :

१. बीजकार्योपगमनमादानमिति स्मृतम् । NŚ. XIX. 94.

२. आदानं कार्यसंग्रहः । DR. I.48.

३. फलसामीप्यमादानम् । ND. I. 60.

४. आदानं कार्यसंग्रहः । BP. 212·6

५. कार्यसंग्रहः आदानम् । PR. 112.

६. आदानं कार्यसंग्रहः । RS. III. 66.

७. कार्यसंग्रह आदानम् ।SD. VI. 121.

८. बीजकार्योपगमनमादानम् । NLR. 36.

Illustrations :

१. यथा वेणीसंहारे'भीमः-ननु भो समन्तपञ्चकसंचारिणः-रक्षो नाहं न भूतं...'इत्यनेन समस्तरिपुवधकार्यस्य संगृहीतत्वादादानम् । यथा च रत्नावल्यां 'सागरिका... हुतवहः...करिष्यति दुःखावसानम्' इत्यनेनान्यपरेणापि दुःखावसानकार्यस्य संग्रहादादानम् ।
DR. p. 26

२. 'सानुमती – हा धिक् ...... यावदनेन वृत्तान्तेन प्रियसखीं समाश्वासयामि ।' अनेनादानं नामाङ्गमुपक्षिप्तम् । तल्लक्षणं तु– 'बीजकार्योपगमनमादानमिति संज्ञितम्' इति । 'भर्ता शकुन्तलामभिनन्दिष्यति' इति बीजकार्योपगमनम् । ŚK. p. 223.

३. 'राक्षसः–(वामाक्षिस्पंदनं...) दुरात्मा चाणक्य...प्रतिपादयति ।' इदं कार्यसंग्रहणमादानं नाम विमर्शसन्धेरन्त्यमङ्गम् । चाणक्यकर्तृकस्य राक्षसातिसंधानरूपस्य कार्यस्य राक्षसेनैव दुरुपश्रुतिदुःशकुनप्रतिपादनद्वारा संग्रहणात् । MR. p. 187.

४. 'बकुलावलिका– आश्वसितु सखी, सत्यप्रतिज्ञा देवी ।' अत्र देव्यनुग्रहरूपकार्यसंग्रहणादादानं नाम सन्ध्यङ्गमुक्तं भवति ।
MA. p. 86.

५. '(लतामालिंगति ततः प्रविशति तत्स्थान एवोर्वशी ।') इत्यत्रालिङ्गनस्योर्वशीप्राप्तेः हेतुत्वादादानं नाम सन्ध्यङ्गमुक्तं भवति ।
VK. p. 95.

६. 'रामः– मायामात्रमितः...उपायश्चिन्त्यतनीयः ।' अत्र कार्यग्रहणरूपमादानं नाम सन्ध्यङ्गमुक्तम् । MV. p. 224.

Ādāna means a 'symptom or sign' and Bharata takes this Aṅga to be the approach of the Kārya of the Bīja. The explanation in the DR is identical with that of Bharata and it illustrates the Aṅga from the VS, by blood-stained Bhīma's entry with the verse 'Rakṣo nāham na bhūtam' which indicates the destruction of the Kurus and the coming fulfilment of the vow. The ND agrees with Bharata. Similarly the BP, PR, RS, SD, and the NLR are identical in expression. The illustrations also show that Ādāna is the advent of the Kārya.

12. Chādana

Definitions :

१. अवमानात्कृतं वाक्यं कार्यार्थं छादनं भवेत् । NŚ XIX. 94.

२. छलनं चाऽवमाननम् । DR I. 46.

३. छादनं मन्युमार्जनम् । ND I. 58.

४. छलनं चावमाननम् । BP 212·1.

५. अवमाननं चलनम् । PR 112.

६. अवमानादिकरणं कार्यान्तं छलनं विदुः । RS III. 64.

७. छादनम् कार्यार्थमपमानादेः सहनं खलु यद्भवेत् । SD VI. 122.

८. अपमानकृतं वाक्यं सादनम् । NLR 36.

Illustrations :

१. यथा रत्नावल्यां 'राजा–अहो निरनुरोधा मयि देवी ।' इत्यनेन वासवदत्तयेष्टासंपादनाद्वत्सराजाख्यावमाननाच्छलनम् । यथा च रामाभ्युदये सीतायाः परित्यागेनावमाननाच्छलनमिति ।
DR p. 24.

२. मन्युरपमानो येन मार्ज्यते तत् छादनम्–यथा रत्नावल्यां 'सागरिका-दिष्ट्या...हुतवहः करिष्यति दुःखावसानम् ।' ND p. 95.

३. 'राजा–दीर्घमुष्णं च निःश्वस्य'–इत्यादिना 'धौताश्रुशेषमुदकं पितरः पिबन्ति' एतदन्तेन छलनं नामाङ्गमुपक्षिप्तम् । तल्लक्षणं तु–'आत्मावसादनं यत्तु छलनं तदुदाहृतम्' इति । ŚK p. 222.

४. 'चाणक्यः– वृषल,...तद्यदि न सहसे ततः स्वयमभियुज्यस्व । राजा-एते स्वकर्मण्यभियुज्यामहे ।' इदं गुरोरवमाननं छलम् । MR. p. 167.

५. '(ततः प्रविशति यज्ञोपवीतबद्धाङ्गुष्ठः विदूषकः ।') अत्र-कल्पनाया गम्यमानत्वाच्चलनं नाम सन्ध्यङ्गमुक्तं भवति ।
MA. p. 66.

६. '(नेपथ्ये कलकलानन्तरम्) भो भोः, समन्तपञ्चकसञ्चारिणः... सा द्रौपदी कथयत क पुनः प्रदेशे ।' इह सादननामावमर्ष-सन्धिः । यदाह–बीजकार्योपगमनं सादनं समुदीरितम् ।
VS. p. 198

Chādana means 'taking cover' and it is probable that Bharata's idea was that for the sake of the end in view, an insult is tolerated and following or the reaction to it is concealed, and from this concealment of the reaction, the situation itself is called, 'Chādana,' the concealment. Bharata's idea of a speech following an insult which has been pocketed for the sake of the object in view is best seen in the MR scene where the

Saṁdhyaṅga has been located by Dhuṇḍhirāja i. e. where Cāṇakya pockets the insult he receives from Candragupta for the sake of ultimate end. The DR understands this Aṅga as insult and refers to the R incident where the King is insulted by the Queen, and thus by understanding the Aṅga as humiliation inflicted on others, appears to drop Bharata's Kāryārtham. The ND interprets this quite differently as ' doing away or washing off the insult' and illustrates it from the R scene where Sāgarikā intends to burn herself. It mentions also Bharata's view of tolerating unbearable insult for the sake of the object in view and illustrates it from the Anangsenā Harinaṁdin Prakaraṇa where Harinaṁdin owns the charge of theft in order to save a Brāhmaṇa. A third view, that of the DR is also mentioned by the ND which makes out Chādana to be insult offered to another. A fourth view is mentioned and it makes out Chādana to be delusion and is illustrated from the VS by the deception practised on Yudhiṣṭhira by Cārvāka. Amongst the remaining texts the SD and RS follow Bharata while the BP and PR follow the DR. Amongst the commentators, Kāṭayavema seems to follow the fourth view mentioned by the ND as he refers to the Kapaṭakalpanā and Rāghavabhaṭṭa follows some unknown authority in making this out as ' self deprecation and Jagaddhara confuses it with Ādāna.

13. Prarocanā

Definitions :

१. प्ररोचना च विज्ञेया सम्भारार्थप्रकाशिनी । NŚ XIX. 94.

२. सिद्धामन्त्रणतो भाविदर्शिका स्यात्प्ररोचना । DR I. 47.

३. भाविसिद्धिः प्ररोचना । ND I. 60.

४. आमन्त्रणं यत्साध्यस्य सिद्धवत्सा प्ररोचना । BP. 212-12.

५. सिद्धवद्भाविश्रेयःकथनं प्ररोचनम् । PR. 112.

६. सिद्धवद्भाविनोऽर्थस्य सूचना स्यात्प्ररोचनना । RS III. 66.

७. प्ररोचना तु विज्ञेया संहारार्थप्रदर्शिनी । SD VI. 120.

८. प्ररोचना च विज्ञेया संहृतार्थप्रदर्शिनी । NLR. 36.

Illustrations :

१. यथा वेणीसंहारे 'पाञ्चालकः – अहं च देवेन'... इत्युपक्रम्य 'पूर्यन्तां सलिलेन रत्नकलशा इत्यादिना मङ्गलानि कर्तुमाज्ञापयति युधिष्ठिरः ।' इत्यनेन द्रौपदीकेशसंयमनयुधिष्ठिरराज्याभिषेकयोर्भाविनोरपि सिद्धत्वेन दर्शिका प्ररोचनेति । DR p. 25.

२. 'विदूषकः– यद्येवमस्ति खलु समागमः कालेन तत्रभवत्या'। इत्यादिना 'मैवम् ।'...अचिन्तनीयः समागमो भवतीति' एतदन्तेन रोचना नामाङ्गमुपक्षिप्तम् । तल्लक्षणं दशरूपके–' सिद्धामन्त्रणतो भाविदर्शिका स्यात्प्ररोचना इति । ŚK p. 204.

३. 'राजा– (आत्मगतम्) एवमस्मासु गृह्यमाणेषु स्वकार्यसिद्धिकामः सकामो भवत्वार्यः'। इदं सिद्धवद्भाविश्रेयःकथनं प्ररोचना ।
MR p. 183.

४. 'राजा– मन्दारपुष्पैरधिवासितायाः...किमेनमस्त्रोपहतं करोमि ।' अत्र भाविकार्यसूचनात् प्ररोचना नाम सन्ध्यङ्गमुक्तं भवति ।
VK. p. 93.

५. 'अगस्त्यः – हन्त, त्वया इदानीं...लङ्काद्वीपगतं निशाचरकुलं कृत्स्नं पराभूयते...सम्यक्पालनशीलेन जगतां सौख्यं समास्थीयते ।' अत्र सिद्धवद्भाविश्रेयःकथनरूपं प्ररोचनं नाम विमर्शसन्ध्यङ्गमुक्तम् । MV p. 230.

Prarocanā means lustre, relish or piquancy and since the word Saṁbhāra in Bharata's definition means plenty or prosperity, this may be an incident which is relishable because it shows the prosperity that is to come. In all probability Bharata is thinking of a circumstance which suggests the coming events, in other words, gives a glimpse of the end which is soon going to be accomplished. The DR makes this out to be a situation which shows the events that are yet to happen as already accomplished and illustrates from the VS where the Pāncālaka describes the Veṇīsaṁhāra and the coronation as already accomplished even when they are not so. The ND is identical with the DR but mentions another view which takes Prarocanā to be an order for honour and reception. A third view is also given which admits Yukti instead of

Prarocanā. The BP, PR, RS, SD are identical with the DR. The illustration given by the NLR is not quite clear.

V. Aṅgas of the Nirvahana Saṁdhi.

1. Saṁdhi.

Definitions :

१. सुखबीजोपगमनं सन्धिरित्यभिधीयते । NŚ XIX. 97.

२. सन्धिर्बीजोपगमनम् । DR I. 51.

३. सन्धिर्बीजफलागमः । ND I. 62.

४. सन्धिर्बीजोपगमनम् । BP 212-18.

५. बीजोपशमनं सन्धिः । PR 113.

६. सन्धिर्बीजोपगमः । RS III. 70.

७. बीजोपगमनं सन्धिः । SD VI. 124.

८. प्रधानार्थोपक्षेपः अर्थः । NLR. 36.

Illustrations :

१. यथा रत्नावल्याम्–'वसुभूतिः–सुसदृशीयं राजपुत्र्या...ममाप्येवं... प्रतिभाति ।' इत्यनेन नायिकाबीजोपगमात्संधिरिति । यथा च वेणीसंहारे भीमः–'भवति...स्मरति...यत्तन्मयोक्तम्। 'चञ्चद्भुज-भ्रमित...इत्यनेन मुखोपक्षिप्तस्य बीजस्य पुनरुपगमात्संधिरिति । DR p. 27.

२. 'राजा–(शकुन्तलां विलोक्य) अये, सेयमत्रभवती' इत्यादिना 'मम दीर्घं विरहव्रतं बिभर्ति।' एतदन्तेन सन्धिर्नामाङ्गमुपक्षिप्तम्। तल्लक्षणं तु–'मुखबीजोपगमनं संधिरित्यभिधीयते' इति । ŚK p. 250

३. 'सिद्धार्थकः –दर्शयिष्यति कार्यफलं गुरुकं चाणक्यनीतिलता'। इदं बीजोपगमनं संधिर्नामाङ्गम् । बीजस्य चाणक्यनीते-रुपगमनात्कार्यसिद्ध्यर्थमभ्युपगमान्निर्वहणात् । MR p. 218.

४. 'राजा – कान्तां विचिन्त्य सुलभेतरसम्प्रयोगां ... ।' अत्र मालविकारूपबीजानुसन्धानात्संधिर्नाम निर्वहणसन्ध्यङ्गमुक्तं भवति । MA. p. 90.

५ 'राजा–लातव्य आहूयतामुर्वशी।'अत्र बीजस्योर्वश्या अनुसन्धानात् सन्धिर्नाम सन्ध्यङ्गमुक्तं भवति । VK p. 109.

Saṁdhi means connection, union or link and Bharata's definition which reads as Sukhabījopagamanaṁ may be somehow made to yield that this is a circumstance which shows the Bīja on the way to realisation. It is something, therefore, which establishes a link between the earlier part of the action and the Nirvahaṇa. The reading given by Rāghavbhaṭṭa is Mukhabījopagamanaṁ which gives the idea that in this Aṅga there is a retrospect of the Bīja as it was seen in the Mukhasaṃdhi (Cf. Garbhabīja in the definition of Ākṣepa.). The Nirvahaṇa shows the Phala which is the development of the Bīja and a circumstance again referring to the Bīja may serve as a link between the Nirvahaṇa and the rest of the play. The DR and others have dropped the qualification to Bīja in their definitions, but the illustrations and the explanatory remarks after the illustrations would show that they have practically retained the word. The NLR substitutes a new term altogether as Artha and defines it as Pradhānārthopakṣepa. The BP and others agree with the DR. The illustrations from the R in the DR and also from the VK and ŚK, the passages where Kāṭayavema and Rāghavbhaṭṭa see this Aṅga do not appear to refer to the Bīja as it appears in the Mukha, are not exactly appropriate; while that from the VS is quite appropriate, especially in view of the remark 'Smarati bhavatī yattanmayā uktam' etc. It may be suggested that the reading 'Sukha' in the definition of Bharata is probably a misreading for Mukha.

2. Vibodha.

Definitions :

१. कार्यस्यान्वेषणं युक्त्या विरो(बो ?)ध इति कीर्तितः ।
NŚ XIX 98.

२. विबोधः कार्यमार्गणम् । DR I. 51.

३. निरोधः कार्यमीमांसा । ND I. 63.

४. विरोधः कार्यमार्गणम् । BP 212-8.

५. कार्यमार्गणं विरोधः । PR 113.

६. कार्यस्यान्वेषणं विरोधः स्यात् । RS III. 70.

७. विबोधः कार्यमार्गणम् । SD VI. 125.

८. युक्तकार्यान्वेषणमनुयोगः । NLR. 37.

Illustrations :

१. यथा रत्नावल्याम् 'वसुभूति...देव कुत इयं कन्यका...कथमसौ ममानिवेद्य करिष्यति'। इत्यनेन रत्नावलीलक्षणकार्यान्वेषणाद्वि-बोधः । यथा च वेणीसंहारे भीमः–मुञ्चतु मुञ्चतु मामार्यः ... अनुभवतु तपस्विनी वेणीसंहारम् ।' इत्यनेन केशसंयमनकार्यस्यान्वे-षणाद्विबोध इति । DR p. 27.

२. 'अस्त्येतत्पौरवाणाम्' इत्यादिना 'परदारव्यवहारः' इत्यन्तेन विबोधनामकमङ्गमुपक्षिप्तम् । तल्लक्षणं तु – 'कार्यस्यान्वेषणं युक्त्या विबोधः परिकीर्तितः' इति । ŚK p. 247.

३. 'क्षपणकः– ... अहमपि भागुरायणान्मुद्रां याचे' । इदं कार्यमार्गणं विरोधो नामाङ्गम् । MR p. 223.

४. 'राजा–कथमिव(after विदूषकः–एकान्तसुखितो भवान्भविष्यति।)' अत्र कार्यान्वेषणाद्विरोधो नाम सन्ध्यङ्गमुक्तं भवति । MA p. 91.

५. 'उर्वशी– (कुमारमवलोक्य) को नु खल्वेष सबाणासनः ... संयम्यमानशिखण्डकः तिष्ठति ।' अत्र कार्यमार्गणाद्विबोधो नाम सन्ध्यङ्गमुक्तम् भवति । VK. p. 111.

६. 'इन्द्रः– जगतामुपकारी रामचन्द्रः । कस्तस्य प्रतिकूले कर्मणि प्रवर्ततेऽनुकूले वा न प्रवर्तते ।' अत्र कार्यमार्गणात्मको विरोधो नाम सन्ध्यङ्गमुक्तम् । MV p. 232.

Vibodha means awakening and this appears to be a situation in which the characters are awakened and alive to secure the end. Bharata defines this as the search for the end through device. The DR drops 'Yuktyā' from Bharata's definition and in this all the text-book writers follow it. Thus if the original idea was that the character concerned sought the phala through some device it is represented by none. The

illustration in the DR from the R shows a course of events moving towards the Kārya, there is no search or pursuit in it. The illustration from VS is more appropriate as it shows Bhīma going purposely to Draupadī in order to tie up her hair into a braid. The ND understands this as Kārya-mīmaṅsā and refers to the situation in Chalitarāma where the arrival of Lava and his behaviour at the sight of the state of Sitā indicates that Sitā is still alive. The BP and SD agree with the DR. The NLR terms this as Anuyoga and understands it as Yuktakāryānveṣaṇa. It retains the root 'Yuj' in Bharata's Yuktyā and drops the device and adds a useless epithet to the search. Its illustration which shows Rāma inquiring about Sitā does not show the propriety of the epithet 'Yukta' that it has introduced. Rāghavabhaṭṭa points it out properly in the ŚK in a passage in which Dushyanta skilfully elicits information about Śakuntalā and Sarvadamana. The passages from the VK, and MA, in which Kāṭayavema sees the Aṅga are merely exclamations, and can by no stretch of imagination be regarded as instances of search.

3. Grathana

Definitions :

१. उपक्षेपस्तु कार्याणां ग्रथनं परिकीर्तितम् । NŚ XIX. 98.

२. ग्रथनं तदुपक्षेपः । DR I. 51.

३. ग्रथनं कार्यदर्शनम् । ND I 63.

४. ग्रथनं तदुपक्षेपः तच्छब्दः कार्यवाचकः । BP 212-9.

५. कार्योपक्षेपणं ग्रथनम् । PR. 113.

६. ग्रथनं तदुपक्षेपः । RS III. 70.

७. उपन्यासस्तु कार्याणां ग्रथनम् । SD VI. 126.

८. कार्याणां बहूनामुपक्षेपो ग्रथनम् । NLR. 36.

Illustrations :

१. यथा रत्नावल्याम् 'यौगन्धरायणः – देव क्षम्यतां यद्देवस्यानिवेद्य मयैतत्कृतम् ।' इत्यनेन वत्सराजस्य रत्नावलीप्रापणकार्योपक्षेपाद्ग्रथनम् । यथा च वेणीसंहारे भीमः– पाञ्चालि, न खलु मयि

जीवति संहर्तव्या... स्वयमेवाहं संहरामि '। इत्यनेन द्रौपदीकेश-संयमनकार्यस्योपक्षेपाद्ग्रथनमिति । DR. P. 28.

२. ' ततः प्रविशति मातलिः ' इत्यादिना ग्रथनं नामाङ्गमुपक्षिप्तम् । तल्लक्षणं तु–' उपक्षेपस्तु कार्याणां ग्रथनं परिकीर्तितम् ' इति ।
ŚK. p. 255.

३. ' भागुरायणः –(स्वगतम्) कष्टमेवमप्यस्मासु स्नेहवान्कुमारो मलयकेतुरतिसंधातव्य इत्यहो दुष्करम् । ' इदं कार्योपक्षेपणं ग्रथनम् । कार्यस्य मलयकेत्वतिसंधानेन राक्षसवशीकरणस्योपक्षेपणात् । MP. p. 224

४. ' उर्वशी– अहो सत्यवतीसूचितो मम पुत्रक आयुः । महान्खलु संवृत्तः ।' अत्र तस्य कार्यस्य निबन्धनाद् ग्रन्थनं नाम सन्ध्यङ्गमुक्तम् भवति । VK. p. 111.

५. ' भोः भोः सामाजिकाः–,त्वर्यतां...रामचन्द्रस्य राज्याभिषेकाय...। अत्र कार्योपक्षेपणरूपं ग्रथनं नाम सन्ध्यङ्गमुक्तम् ।
MV. . 234.

Grathana means 'stringing together.' The Nirvahaṇa harmonises all the threads of the Mukha which are scattered over throughout the drama and Grathana brings all these threads together in their proper relations. The plural Kāryāṇām used by Bharata and the term Grathana itself suggest the bringing together of scattered threads. The later texts except the SD and NLR form a compound of the word Upakṣepa with the word Kārya so that the Kārya is understood as the ordinary Kārya i. e. fruit In the illustration the DR points out the situations from the R and VS where the Kārya is mentioned. The ND, BP, RS and PR follow the DR. The SD uses the plural Kāryāṇām in the definition and substitutes the singular Kārya in the ordinary sense in the explanation. The NLR illustrates it by a mention of Rāmā's achievements. This however, does not represent Bharata's idea in as much as these are several achievements and are not threads of the action strung together. The illustrations of the text-book writers seem to follow the view of the DR.

4. Nirṇaya

Definitions :

१. अनुभूतस्य कथनं निर्णयः समुदाहृतः । NŚ XIX. 99.

२. अनुभूताख्या तु निर्णयः । DR. I. 51.

३. निर्णयोऽनुभवख्यातिः । ND I. 63.

४. निर्णयस्त्वनुभूताख्यः पुनः पुनरितीरितः । BP 212-20.

५. बीजानुगुणकार्यप्रख्यापनं निर्णयः । PR 113.

६. स्यादनुभूतस्य निर्णयः कथनम् । RS III 70.

७. निर्णयः पुनः- अनुभूतार्थकथनम् । SD VI. 127.

८. अनुभूतार्थकथनं निर्णयः । NLR 37.

Illustrations :

१. यथा रत्नावल्याम् 'यौगन्धरायणः ... देव श्रूयताम् । इयं सिंहलेश्वरदुहिता सिद्धादेशेनोपदिष्टा ... बाभ्रव्यः प्रहितः ।' इत्यनेन यौगन्धरायणः स्वानुभूतमर्थं ख्यापितवानिति निर्णयः । यथा च वेणीसंहारे 'भीमः-देव...काऽद्याऽपि दुर्योधनहतकः।... मया हि तस्य ... भूमौ क्षिप्त्वा शरीरं ... इत्यनेन स्वानुभूतार्थ-कथनान्निर्णय इति । DR p. 28.

२. 'मारीचः - वत्स, अलमात्मापराधशङ्कया ' इत्यादिना 'दर्शनावसानः' इत्यन्तेन निर्णयनामाङ्गमुपक्षिप्तम् । तल्लक्षणं तु-'अनुभूतार्थकथनं निर्णयः समुदाहृतः ' इति । ŚK p. 260.

३. 'क्षपणकः-अये,श्रुतं मलयकेतुना कृतार्थोऽस्मि ।'...इदं बीजानु-गुणकार्यप्रख्यापननिर्णयः । MR p. 231.

४. 'तापसी-एष गृहीतविद्य आयुः सांप्रतं कवचहरः संवृत्तः ... निर्यातितो हस्तनिक्षेपः ।' ... अत्रानुभूतार्थकथनान्निर्णयो नाम सन्ध्यङ्गमुक्तं भवति । VK p. 112

५. इन्द्रः-'गन्धर्वा घनरागबन्धमधुरं गायन्तु कान्तस्वरं... ।' अत्र बीजानुगुणकार्यप्रख्यापनान्निर्णयो नाम सन्ध्यङ्गमुक्तम् । यथोक्तम्- 'बीजानुगुणकार्यस्य प्रख्यापनं निर्णयः ' इति ।

MV p. 235.

Nirṇaya means 'definite or decisive or convincing statement.' Bharata's definition makes it a narration of experience and it is difficult to connect the two meanings. The decision or conviction may be brought about by the narration of personal experience i. e. first-hand evidence in some plays, but not in all. Here is a case where the definition is much more restricted than the term and is true probably of the particular incident envisaged by Bharata. The DR, the SD and others have incorporated both the meanings of Nirṇaya, conviction as well as narration of experience, in their illustrations. In the passage from the SK which illustrates this Aṅga according to Rāghavabhaṭṭa, there is conviction and a narration but not of the narrator's experience. In the illustration shown by Kāṭayavema there is neither Nirṇaya nor narration of experience. Dhuṇḍhirāja has apparently an altogether different definition in view and the text of his commentary as it is printed appears to be corrupt.

5. Paribhāṣana

Definitions :

१. परिवादकृतं यत्स्यात्तदाहुः परिभाषणम् । NŚ XIX 99.

२. परिभाषा मिथो जल्पः । DR I. 52.

३. परिभाषा स्वनिन्दनम् । ND I. 63.

४. परिवादकृतं यत्स्यात्तदाहुः परिभाषणम् । BP 212-21.

५. परिभाषा मिथो जल्पः । BP. 212-22.

६. मिथो जल्पनं परिभाषा । PR 113.

७. परिभाषा त्वन्योन्यं जल्पनमथवा परीवादः । RS III. 71.

८. वदन्ति परिभाषणम्–परिवादार्थकं वाक्यम् । SD VI. 128.

९. परिवादकृतं परिभाषणम् । NLR 37.

Illustrations :

१. यथा रत्नावल्याम् 'रत्नावली–...कृतापराधा...न शक्नोमि मुखं दर्शयितुम् ।' ...... वासवदत्ता ... जानताऽपि नाचक्षितम्' । इत्यनेनान्योन्यवचनात्परिभाषणम् । यथा च वेणीसंहारे 'भीमः– 'कृष्टा येनासि राज्ञां सदसि '...इत्यादिना 'काऽसौ भानुमती... पाण्डवदारान्' । इत्यन्तेन भाषणात्परिभाषणम् । DR p. 28.

२. 'राजा-प्रिये, स्मृतिभिन्न' इत्यादिना (शकुन्तला... 'नास्य विश्वसिमि'।) एतदन्तेन परिभाषणं नामाङ्गमुपक्षिप्तम्। तल्लक्षणं तु-'मिथः संजल्पनं यत्स्यात्तदाहुः परिभाषणम्' इति।

ŚK p. 255.

३. इदं भागुरायणभदन्तयोः (P. 226... to P. 230.) मिथः परिभाषणं जल्पनम्। MR p. 232.

४. 'उर्वशी-श्रृणोतु महाराजः।...तद् एतावान् मे महाराजेन संवासः।' अत्र मिथो जल्पनात् परिभाषा नाम सन्ध्यङ्गमुक्तं भवति।

VK p. 115.

५. यथा तापसवत्सराजे वासवदत्तां प्रति राजा-'देवि ... यथा तथा धृतप्राणं निःस्नेहं निरपत्रपम्...अनुगृहाण माम्। ND p. 106.

६. 'इन्द्रः-आचार इत्युत्सव... मनसापि वा। अत्र मिथोजल्पनरूपं परिभाषा नाम सन्ध्यङ्गमुक्तम्। MV p. 235.

Paribhāṣaṇa means 'a conventional sense or an expression of censure or admonition.' From the definition given by Bharata it is clear that he uses it in the last sense. Paribhāṣaṇa will therefore be an expression of censure and in this situation the characters are in a mood which is the opposite of that shown in the situation Prasāda. Realisation of a mistake would result in this expression of censure, especially of self-censure. This is one of the many moods which may be present at the time of the Kāryasiddhi. The Paribhāṣaṇa and Prasāda are but different ways of the rounding off of a plot. The DR drops the idea of censure and understands this as mutual conversation. The PR follows DR and BP. The RS gives both the views held by Bharata and the DR. Rāghavabhaṭṭa quotes a writer who is obviously a follower of the DR. The ND understands it rightly and makes it out as self-censure and illustrates it accordingly. The NLR illustration is not appropriate as there is no Nindana.

6. Dyuti

Definitions :

१. लब्धस्यार्थस्य शमनं द्युतिरित्यभिधीयते। NŚ XIX. 100.

२. कृतिर्लब्धार्थशमनम्। DR I 53.

३. कृतिः क्षेमम् । ND I. 64.
४. कृतिर्लब्धार्थशमनं तत्स्थिरीकरणं तु वा । BP. 213-2.
५. लब्धस्थिरीकरणं कृतिः । PR 113.
६. कृतिरथ लब्धार्थसुस्थिरीकरणम् । RS III. 72.
७. लब्धानुगमनं कृतिः । SD VI. I29.
८. ईर्ष्याक्लेशोपशमनं द्युतिः । NLR. 37.

Illustrations

१. यथा रत्नावल्याम् 'राजा—को देव्याः प्रसादं न बहु-मन्यते...तथा कुरुष्व यथा बन्धुजनं न स्मरति'। इत्यन्योन्यवचसा लब्धायां रत्नावल्यां राज्ञः सुश्लिष्टये उपशमनात्कृतिरिति । यथा च वेणीसंहारे 'कृष्ण- एते खलु भगवन्तो' इत्यादिना 'अभिषेकमारब्धवन्तस्तिष्ठन्ति'। इत्यनेन प्राप्तराज्यस्याभिषेकमङ्गलैः स्थिरीकरणं कृतिः । DR p. 29.

२. 'शकुन्तलाः—मनोरथः खलु मे भणितो भगवत्या'। अत्र कृतिर्नामाङ्गमुपक्षिप्तम्। तल्लक्षणम्—'लब्धस्यार्थस्य शमनं कृतिरित्यभिधीयते' इति । ŚK p. 262.

३. 'राजा—आर्यप्रसाद एष चन्द्रगुप्तेनानुभूयते।' इदं लब्धस्थिरीकरणं कृतिर्नामाङ्गम् । MR p. 314.

४. 'परिव्राजिका-मा मैवम्।—अप्याकरसमुत्पन्नो रत्नजातिपुरस्कृतः। जातरूपेण कल्याणि मणिः संयोगमर्हति ॥' अत्र लब्धार्थस्य स्थिरीकरणात्कृतिर्नाम सन्ध्यङ्गमुक्तं भवति । MA p. 105.

५. 'अप्सरा—(उर्वशीमुपेत्य) दिष्ट्या पुत्रस्य युवराजश्रिया भर्तुरविरहेण वर्धसे।' अत्र लब्धार्थस्य स्थिरीकरणात् कृतिरिति सन्ध्यङ्गमुक्तं भवति । VK p. 121.

६. 'विश्वामित्रः— आलोकालोकशैलात् ... आचन्द्रार्कं ... धरित्र्यामनुभवतु भवानाधिराज्यप्रतिष्ठाम्।' अत्र लब्धस्थिरीकरणं कृतिर्नाम सन्ध्यङ्गमुक्तम् । MV p. 236

Dyuti means 'brillance or picturesqueness or lustre or splendour' and it is very difficult to see any connection

between the term and the meaning given to it by Bharata i. e. Labdhārthaśamana. The same term has occured before in a different sense. Rāghavabhaṭṭa appearently is quoting Bharata and his reading is Kṛti. Even this alternative reading Kṛti does not solve the problem. The word Śamana in the definition of Bharata also varies. Dyuti would bring it nearer to Ānanda and it is possible to distinguish between the two by understanding Dyuti as another mood, a mood of joy prior to Ananda which is realisation itself. But this goes against the definition given by Bharata. If Kṛti is achievement then consolidation of gains is real achievement. The DR follows Bharata and its illustration from the R refers to the King's acceptance of Ratnāvali and Vāsavadattā's request to him to treat her well. Here the opposition has disappeared and the union is sanctioned by Vāsavadattā. The ND gives three views one with the reading Kṛti and two with Dyuti (1) first it follows the DR. Śamana is understood as Paripālana or pacification. (ii) it states that Kṛti is Prātikūlyaśamana and illustrates by referring to the situation in MR where Rākṣasa is completely won over and accepts office at Viṣṇugupta's bidding, (iii) the third view which understands this as situation in which there is a pacification of anger.

7. Prasāda.

Definitions :

१. शुश्रूषाद्युपसम्पन्नः प्रसाद इति भण्यते । NŚ XIX. 101.

२. प्रसादः पर्युपासनम् । DR I. 52.

३. सेवोपास्तिः । ND I. 64.

४. प्रसादः पर्युपासनम् । BP. 212-22.

५. पर्युपासनं प्रसादः । PR. 113.

६. शुश्रूषादिप्राप्तं प्रसादमाहुः प्रसन्नत्वम् । RS III. 71.

७. शुश्रूषादि प्रसादः स्यात् । SD VI. 130.

८. शुश्रूषाद्युपपन्नार्थः प्रसादः । NLR 37.

Illustrations :

१. यथा रत्नावल्याम्–' देव क्षम्यताम् । ' इत्यादि दर्शितम् । यथा च वेणीसंहारे ' भीमः–देवि, पाञ्चालराजतनये, दिष्ट्या वर्धसे

रिपुकुलक्षयेण ।' इत्यनेन द्रौपद्या भीमसेनेनाराधितत्वात्प्रसाद इति । DR p. 29.

२. 'मारीचः–वत्से, चरितार्थासि 'इत्यादिना 'आशास्महे' इत्यन्तेन प्रसादलक्षणमङ्गमुपक्षिप्तम् । तल्लक्षणं तु – 'शुश्रूषाद्युपसंपन्ना प्रसादस्तु प्रसन्नता' इति । ŚK p. 262.

३. 'तदत्र वस्तुनि नोपालम्भनीयो राक्षसः ।' इदं कुपितस्य मलयकेतोः समाधानरूपं पर्युपासनम् । MR p. 233.

४. 'धारिणी–(मालविकां हस्ते गृहीत्वा) इदमार्यपुत्रः प्रियनिवेदनानुरूपं पारितोषिकं प्रतीच्छत्विति । अत्र प्रीत्युत्पादनात्प्रसादो नाम सन्ध्यङ्गमुक्तं भवति । MA p. 105.

५. 'राजा– किं सुन्दरि प्ररुदितासि ममोपपन्ने...(बाष्पमस्याः प्रमार्ष्टि ।) अत्र पर्युपासनात्प्रसादो नाम सन्ध्यङ्गमुक्तं भवति ।
VK p. 114.

६. 'इन्द्रः–सखे महाराज ...पश्य...रामचन्द्रस्य दर्शनीयताम्... अत्र पर्युपासनात्मकः प्रसादो नाम सन्ध्यङ्गमुक्तम् । MV p. 237.

Prasāda means 'propitiousness, graciousness of disposition, absence of excitement' and this appears to be a situation in which the characters, about to realise their desire, are in a joyous, happy mood or the senior characters on whose sanction depends the fulfilment are also in a mood to give their consent to the events that are taking place. Apparently it appears that this has nothing to do with Sevā or Paryupāsti, as the DR and the ND have taken it. The PR and others follow DR in the definition and the illustrations. All the illustrations however show propitiation rather than service, because in these situations the characters are in a joyous mood, their wishes being fulfilled and their desires granted. Sevā is not seen here and the illustrations appear to follow Bharata.

8. Śama.

Definitions :

१. दुःखस्यापगमो यस्तु स शमः स निगद्यते । NŚ XIX. 101.

२. समयो दुःखनिर्गमः । DR I. 52.

३. समयो दुःखनिर्वासः । ND I. 64.
४. समयो दुःखनिर्गमः । BP 213. 1.
५. दुःखप्रशमनं समयः । PR 113.
६. समयो दुःखापगमः । RS III. 72.
७. समयो दुःखनिर्याणम् । SD VI. 132
८. विरोधप्रशमनं समयः । NLR 37

Illustrations :

१. यथा रत्नावल्याम् 'वासवदत्ता–(रत्नावलीमालिङ्ग्य)समाश्वसिहि भगिनिके ।' इत्यनेन भगिन्योरन्योन्यसमागमेन दुःखनिर्गमात्समयः । यथा च वेणीसंहारे - 'भगवन् कुतस्तस्य...मङ्गलान्याशास्ते ...दुःखी किं पुनर्देव दृष्टवा ।' इत्यनेन युधिष्ठिरदुःखापगमं दर्शयति । DR p. 29.

२. 'शकुन्तला–विकारकालेऽपि प्रकृतिस्थां सर्वदमनस्यौषधिं श्रुत्वा न म आशासीदात्मनो भागधेयेषु ।...यथा सानुमत्याख्यातं तथा संभाव्यत एतत् ।' अनेन समयाख्यमङ्गमुपक्षिप्तम् । तल्लक्षणम्– 'दुःखस्यापगमो यस्तु समयः स निगद्यते' इति । ŚK p. 250.

३. 'चाणक्य (सहर्षं) अये, अयमसावमात्य राक्षसः । येन महात्मना... चिरमायासिता सेना वृषलस्य मतिश्च मे ।' इदं दुःखप्रशमनं समयः । MR p. 305.

४. 'उर्वशी–अहो शल्यं मे हृदयादपनीतमिव ।' अत्र दुःखविनिर्गमात् समयो नाम सन्ध्यङ्गमुक्तं भवति । VK p. 119.

५. 'दशरथः त्वयि प्रत्यावृत्ते ... न धत्ते भूमानं मम मनसि निःश्रेयसमपि ।' अत्र दुःखप्रशमनात्मकः समयो नाम सन्ध्यङ्गमुक्तम् । MV p. 240

Śama in philosophical literature means Quiescence, peace or pacification of grief and this appears to be a situation in which it is shown that all the troubles for the principal characters are over. The DR and others agree with Bharata in understanding this as disappearance of misery. The NLR understands this as Virodhapraśamana and points out as an

illustration the situation from R where Vāsavadattā gives up her hostile attitude and presents Ratnāvali to the King asking him to treat her well as her relatives are far away. This makes Śama identical with Kṛti as mentioned by the ND since both these situations show Prātikūlyaśamana.

9. Ānanda.

Definitions.

१. समागमस्तु योऽर्थानामानन्दः स तु कीर्तितः। NŚ XIX 100.

२. आनन्दो वाञ्छितावाप्तिः। DR I. 52.

३. आनन्दो वाञ्छितागमः। ND I. 64.

४. आनन्दो वाञ्छितावाप्तिः। BP 213-1

५. वाञ्छितार्थप्राप्तिरानन्दः। PR p. 113.

६. अभिलषितार्थसमागममानन्दं प्राहुराचार्याः। RS III 72.

७. आनन्दो वाञ्छितागमः। SD VI. 131.

८. अर्थसमागम आनन्दः। NLR 37.

Illustrations :

१. यथा रत्नावल्याम् 'राजा-यथाह देवी।' (रत्नावलीं गृह्णाति) यथा च वेणीसंहारे 'द्रौपदी नाथ विस्मृतास्म्येतं व्यापारं...पुनः शिक्षिष्यामि।' (केशान्बध्नाति) इत्याभ्यां प्रार्थितरत्नावली-प्राप्तिकेशसंयमनयोर्वत्सराजद्रौपदीभ्या प्राप्तत्वादानन्दः। DR p.29.

२. 'शकुन्तला ...परित्यक्तमत्सरेणानुकम्पितास्मि दैवेन। आर्यपुत्रः खल्वेषः।' अनेनानन्दनामकमङ्गमुपक्षिप्तम्। तल्लक्षणं तु–'समागमस्तु योऽर्थानामानन्दः स तु कीर्त्यते' इति। SK p. 251.

३. 'राजा–विगुणीकृतकार्मुकोऽपि जेतुं भुवि...समर्थ एव।...(चाणक्यं) आर्य, चन्द्रगुप्तः प्रणमति।' इयं वाञ्छितार्थप्राप्तिरानन्दः।
MR p. 308.

४. 'राजा – त्वच्छासनात्प्रवृत्ता एव वयम्...प्रतिगृहीता।' अत्र वाञ्छितावाप्तेरानन्दो नाम सन्ध्यङ्गमुक्तं भवति। MA p. 106.

५. 'राजा–परवानस्मि देवेश्वरेण।' इत्यत्रेष्टार्थसिद्धेर्गम्यमानत्वादानन्दो नाम सन्ध्यङ्गमुक्तं भवति। VK p. 119.

६. ‘ दशरथः– दिष्टया.....सीतासमेतो रामचन्द्रः.....राजलक्ष्म्या विराजते। सफलमद्य मे जातं चक्षुः।’ अत्र वाञ्छितप्राप्तिरानन्दो नाम सन्ध्यङ्गमुक्तम् । MV p. 235.

Ānanda means ‘joy or delight.’ Bharata has named the situation after the feeling of joy which ‘Arthānām Samāgama’ produces in the characters. The DR. ND, BP. RS. PR and NLR agree.

10. Bhāṣaṇa.

Definitions :

१. सामदानादिसंयुक्तं भाषणं तूच्यते बुधैः । NŚ XIX. 102.

२. मानाद्याप्तिश्च भाषणम् । DR I. 53.

३. भाषणं सामदानोक्तिः । ND I. 65.

४. मानाद्यर्थस्य सम्प्राप्तिर्भाषेति परिभाष्यते । BP. 213-3.

५. प्राप्तकार्यानुमोदनमाभाषणम् । PR 113.

६. बहुमानाद् व्याख्यानं भाषणम् । RS III 73.

७. सामदानादि भाषणम् । SD VI 134.

८. सामवादादिसंपन्नं भाषणं भाषणम् । NLR 38.

Illustrations :

१. यथा रत्नावल्याम्–‘राजा–अतः परमपि प्रियमस्ति, यातो विक्रमबाहुरात्मसमतां प्राप्तेयमुर्वीतले ।......इत्यनेन कामार्थमानादिलाभाद्भाषणमिति । DR p. 30.

२. यथा राघवानन्दनामनि दशमाङ्के ‘ वसिष्ठः–रामो दान्तदशाननः किमपरं सीता सतीष्वग्रणीः.. गुणैर्वन्द्यं कुटुम्बं रघोः।’इत्यत्र वसिष्ठेन रघुकुटुम्बस्य रामचन्द्रादिसत्पुरुषोत्पत्तिस्थानतया तल्लक्षणबहुमानप्राप्तिकथनाद् भाषणम् । RS p. 236.

३. ‘ राक्षसः–विष्णुगुप्त, का गतिः । एष प्रह्वोऽस्मि।’ इदं प्राप्तकार्यानुमोदनमाभाषणमङ्गम् । MR p. 312.

४. ‘ प्रतीहारी–(मालविकामुपेत्य) जयतु भट्टिनी।’ अत्र बहुमानप्राप्तेर्भाषेति सन्ध्यङ्गमुक्तं भवति । MA p. 106.

५. ' महेश्वरः-(रामं प्रति)-सुप्रीता वयं भवदीयचरिताद्भुतेन... । पुनर्जाता इमे लोका......पुनर्यज्ञादिका क्रियाः । ' अत्र प्राप्त-कार्यानुमोदनमाभाषणं नाम सन्ध्यङ्गमुक्तम् । MV p. 237.

Bhāṣaṇa means 'conciliatory or kind words' and this appears to be a diplomatic speech which precedes realisation or skilful conversation which wins over the other party and makes the realisation possible. Thus Bharata's definition that it is a statement containing conciliation or gift may be understood. The DR understands this as acquisition of honour and illustrates from the R by the final scene where the King is shown to have secured Kāmalābha and Arthalābha. The BP agrees with this. The PR understands it to be consent for the events happening. The RS seems to have understood this as praise since the illustration is the praise of the Raghu family by Vasiṣṭha. The others follow Bharata.

11. Pūrvavākya.

Definitions :

१. पूर्ववाक्यं तु विज्ञेयं यथोक्तार्थप्रदर्शकम् । NŚ XIX. 103.
२. कार्यदृष्टिः पूर्वभावः । DR I. 53.
३. प्राग्भावः कृत्यदर्शनम् । ND I. 65.
४. कार्यदृष्टिः पूर्वभावः । BP. 213-4.
५. इष्टकार्यदर्शनं पूर्वभावः । PR. p. 113.
६. तदुपक्रम (ण ?) कार्यस्य स्याद् दृष्टिः पूर्वभावस्तु । RS III. 73.
७. पूर्ववाक्यन्तु विज्ञेयं यथोक्तार्थोपदर्शनम् । SD VI. 135.
८. बीजोद्घाटनं पूर्ववाक्यम् । NLR p. 38.

Illustrations

१. यथा रत्नावल्याम् 'यौगन्धरायणः - एवं विज्ञाय भगिन्याः संप्रति करणीये देवी प्रमाणम् ... प्रतिपादयास्मै रत्नमालाम्' इत्यनेन 'वत्सराजाय रत्नावली दीयताम्' इति कार्यस्य यौगन्धरायणाभिप्रायानुप्रविष्टस्य वासवदत्तया दर्शनात्पूर्वभाव इति ।
DR p. 30.

२. ‘ प्रथमा–शृणोतु महाराजः ’ इत्यादिना ‘ अनेकशः ’ इत्यन्तेन पूर्वभावनामकमङ्गमुपक्षिप्तम् । तल्लक्षणं तु –‘ पूर्वभावस्तु विज्ञेयो यथार्थोक्तोपदेशकः ’ इति । ŚK p. 249.

३. ‘ चाणक्यः – भद्र, निवेद्यताममात्यराक्षसाय । सोऽयमिदानीं जानीते । ’ इदमिष्टकार्यदर्शनं पूर्वभावो नामाङ्गम् । MR p. 313.

४. ‘ विदूषकः–अद्य किल देव्यैवं पण्डितकौशिकी भणिता...तत्र-भवती कदाचित्पूरयेद्भवतोऽपि मनोरथम् ।’ अत्र कार्योपदर्शनात्पूर्व-भाव इति सन्ध्यङ्गमुक्तं भवति । MA p. 91.

५. महेश्वरः–‘ तद्भवान्वसिष्ठविश्वामित्रोपदिष्टमार्गेण लोकरक्षाध्वरे दीक्षितो भवतु–सायंप्रातरमी तवैव विजयं संप्रार्थयन्तां द्विजाः ।’ अत्रेष्टकार्यदर्शनात्मकः पूर्वभावो नाम सन्ध्यङ्गमुक्तम् । MV p. 238.

Pūrvavākya means an ‘ earlier sentence ’ and this appears to be a passage in which there is a referance to earlier statements or incidents. The SD takes this view. The DR understands this as the sight of the Kārya and the illustration from the R is accompanied by an explanation that the Kārya as cherished by Yaugandharāyaṇa is seen by Vāsavadattā. This explanation is completely at variance with the term and the definition of DR. The ND reads Prāgbhāva instead of Pūrvavākya. The ND gives an identical illustration with the DR and its meaning also is the same. According to a view quoted by it, the Aṅga consists of the sight of an expression very similar to one which has been used in the Mukhasaṁdhi. This view really brings out Bharata's own idea and the illustration in the ND from the MR is quite appropriate. The NLR understands the Aṅga to be the bursting open of the Bīja but the illustration from VS where Bhīma refers to Bhānumati's insulting language in the Mukhasaṁdhi shows that it is really a reference to an earlier incident. The PR agrees with the NLR. The RS defines it ambiguously as the sight of the Kārya in the early stage. The BP agrees with the DR. The commentators take the Aṅga to be Pūrvabhāva and follow the DR.

12. Upagūhana.

Definitions :

१. अद्भुतस्य च सम्प्राप्तिर्भवेत्तदुपगूहनम् । NŚ XIX 102.

२. अद्भुतप्राप्तिः उपगूहनम् । DR I. 53.

३. अद्भुताप्तिः परिगूहनम् । ND I. 64.

४. अद्भुतप्राप्तिः उपगूहनम् । BP. 213-4.

५. अद्भुतार्थप्राप्तिरुपगूहनम् । PR p. 113.

६. उपगूढमद्भुतप्राप्तिः । RS III. 73.

७. तद्भवेदुपगूहनम् यत्स्यादद्भुतसंप्राप्तिः । SD VI. 133.

८. अद्भुतप्राप्तिरुपगूहनम् । NLR p. 38.

Illustrations :

१. यथा वेणीसंहारे –' (नेपथ्ये) महासमरानलदग्धशेषाय स्वस्ति... राजन्यलोकाय....मूर्धजानां संहारोऽभिनन्दितो....सिद्धजनेन ।' इत्येतेनाद्भुतार्थप्राप्तिरुपगूहनमिति । लब्धार्थशमनात्कृतिरपि भवति । DR p. 30.

२. 'उभे–मा खल्विदमवलम्ब्य । कथं गृहीतमनेन ।'(इति विस्मयादवलोकयतः) अनेनोपगूहनलक्षणमङ्गमुपक्षिप्तम् । तल्लक्षणं तु– 'अद्भुतस्य तु या प्राप्तिर्भवेत्तदुपगूहनम्' इति । ŚK p. 248.

३. 'चाणक्यः–भद्र, कथय । केनोत्तुंगशिखाकलापकपिलो बद्धः पटान्ते शिखी ।' इयमद्भुतार्थप्राप्तिपरुगूहनं नामाङ्गम् । MR p. 304.

४. 'राजा– किं नु खलु निरभ्रे विद्युत्संपातः ।' इत्यत्र अद्भुतार्थप्राप्तेरुपगूहनं नाम सन्ध्यङ्गमुक्तं भवति । VK p. 117.

५. 'इन्द्रः–रामचन्द्रानुभावेन त्रयो लोकाः पुनर्जाताः...पितापुत्रभावो हि पुत्रस्य महिमानं गोपयति ।' अत्र बीजोपगूहनं नाम सन्ध्यङ्गमुक्तम् । MV p. 233.

The word Upagūhana means 'hiding or concealing' but it has been taken as showing 'the appearance of the marvellous.' The connection between the term and the sense is not quite clear and it is quite probable that Bharata had some

typical situation in an old play before him from which he picked up the term and has used it. The illustrations offer no help and the commentators have taken this to be appearance of marvellous according to the precept 'Nirvahaṇe adbhutam.' The DR, ND, BP and all others agree with Bharata.

16. Kavyasamhāra.

Definitions :

१. वरप्रदानसम्प्राप्तिः काव्यसंहार इष्यते । NŚ XIX. 103.

२. वराप्तिः काव्यसंहारः । DR I. 54.

३. ईप्सितं दातुमभिलाषः । ND I. 65.

४. वरप्रदानलाभादिः कार्यसंहार उच्यते । BP. 213-5.

५. कार्यार्थोपसंहृतिः संहारः । PR p. 113.

६. धर्मार्थाद्युपगमनादुपसंहारः कृतार्थताकथनम् । RS III. 71.

७. वरप्रदानसम्प्राप्तिः काव्यसंहार इष्यते । SD VI. 137.

८. वरप्रदानसम्प्राप्तिः काव्यसंहारः । NLR 38.

Illustrations :

१. 'किं ते भूयः प्रियमुपकरोमि' इत्यनेन काव्यसंहारलक्षणमङ्गमुपक्षिप्तम् । तल्लक्षणं तु–'वरप्रदानसम्प्राप्तिः काव्यसंहार उच्यते' इति । ŚK p. 263.

२. 'चाणक्यः–भृत्याः भद्रभटादयाः । इदं बीजवतां मुखाद्यर्थानां विप्रकीर्णानां ऐक्यार्थोपनयनं कार्यार्थोपसंहृतिः संहारो नामाङ्गं नवमम् । MR p. 307.

३. एवमत्रानुगृहीतो मघवता कथमसौ न पूज्यो भविष्यतीत्यत्र वरस्य गम्यमानत्वादुपसंहारो नाम सन्ध्यङ्गमुक्तं भवति ।
VK p. 122.

४. 'किं सम्पादयामि'...वरप्रदानसम्प्राप्तिः काव्यसंहार इष्यते ।
VS. p. 210.

17. Praśasti.

Definitions :

१. नृपदेवप्रशान्तिश्च प्रशस्तिरभिधीयते । NŚ XIX. 104.

२. प्रशस्तिः शुभशंसनम् । DR I. 54.

३. प्रशस्तिः शुभसंसनम् । ND I. 65.

४. प्रशस्तिर्वीर्यविजयमङ्गलादिप्रशंसनम् । BP. 213-6.

५. शुभशंसनम् प्रशस्तिः । PR p. 113.

६. भरतैश्वराचरणामाशीराशंसनं प्रशस्तिः स्यात् । RS III. 74.

७. नृपदेशादिशान्तिस्तु प्रशस्तिरभिधीयते । SD VI. 137.

८. नृपद्विजातिगवादीनां शिवावधारणापूर्वं काव्यस्यावधारणं प्रशस्तिः । NLR p. 38.

Illustrations :

१. यथा वेणीसंहारे–'प्रीततरश्चेद्भवान्... सततसुकृती भूयाद्भूपः...। इति शुभशंसनात्प्रशस्तिः । DR p. 31.

२. 'प्रवर्ततां प्रकृतिहिताय पार्थिवः ।' अनेन प्रशस्तिनामकमङ्गमुपक्षिप्तम् । तल्लक्षणमादिभरते – 'देवद्विजनृपादीनां प्रशस्तिः स्यात्प्रशंसनम्' इति । ŚK p. 264.

३. 'राजा–राक्षसेन समं मैत्री राज्ये चारोपिता वयम्...।' इदं शुभशंसनं प्रशस्तिर्नाम निर्वहणसन्धेरुत्तममङ्गम् । MR p. 316.

४. 'आशास्यमीतिविगम...।' अनेनाशास्यसिद्धिकथनरूपेण शुभशंसनात्प्रशस्तिर्नाम सन्ध्यङ्गमुक्तं भवति । यदुक्तम्– 'प्रशस्तिः शुभशंसनम्' इति । MA p. 108.

५. 'संगतं श्रीसरस्वत्योर्भूतयेस्तु सदा सताम् ।' अत्र शुभशंसनात् प्रशस्तिर्नाम सन्ध्यङ्गमुक्तं भवति । VK. p. 122.

Kāvyasaṁhāra and Praśasti have been understood much in the same way by all the writers. They are not vitally connected with the action of the play nor do they form an important part of the construction of the plot. They are ways of rounding off the work. Kāvyasaṁhāra brings its conclusion and Praśasti brings blessings conferred on the audience.

Appendix

(1) Reconstruction of the Saṁdhis in the light of the Saṁdhyaṅgas as enumerated by Bharata.

(2) Essential Saṁdhyaṅgas.

(3) Dramatists' knowledge and observance of the theory.

(4) The treatment of the theory by the commentators.

I. Reconstruction of the Saṁdhis in the light of the Saṁdhyaṅgas.

Mukha Saṁdhi :— Taking into consideration the scope of the Mukha Saṁdhi as explained by Abhinavagupta, 'Prāraṁbhopayogī yāvānartharāśih' a glance at the Saṁdhyaṅgas will show that they probably belong to this Saṁdhi, and that they are organically connected with it. Thus the start, then the attendant circumstances and the completion of the Bīja, would themselves form the initial stage. Fascination would come as the motive for the struggle for the attainment of the end. Manifestation of the Bīja with greater intensity would clear all doubts about the Bīja. Skilful survey of circumstances would precede the deliberate step and as a result of the latter, there would be the approach of a pleasurable circumstance. After that may begin the brooding consequent on the glamour of the unknown, and afterwards a situation might occur which would be the sprouting up of the Bīja, and after a situation which elucidates a complex of facts, a step towards the end may be taken and the play might begin. Thus

1. Upakṣepa	Start of the action.
2. Parikara	Attendant circumstance.
3. Parinyāsa	Completion of the Bīja.
4. Vilobhana	Fascination exercised by Phala.
5. Yukti	Skilful survey of circumstances.
6. Samādhāna	Manifestation of the Bīja with greater intensity.
7. Prāpti	Approach of a pleasurable circumstance.
8. Vidhāna	Deliberate step.
9. Paribhāvanā	Brooding consequent upon the glamour of the unknown.
10. Udbheda	Sprouting of the Bīja.
11. Bheda	Elucidation of a complex of facts.
12. Karaṇa	Direct step towards the end.

All these Saṁdhyaṅgas give a gradual development within the Saṁdhi itself, and in this way it can be shown that all the Aṅgas are parts or avayavas of the Saṁdhi, although not all may be necessary in any given play.

Pratimukha Saṁdhi:—Taking into consideration the fact that in the Pratimukha Saṁdhi, the Bīja is prominently seen only at times while all the while there is a steady, if unobserved, development of it, it will be seen that all the Aṅgas are properly placed in this Saṁdhi. Thus at the beginning of this stage, which is an advance over the Mukha Saṁdhi, there is Vilāsa on the part of one character, the hero or the heroine, the character might at the same time be pining, or both might pine or there might be sign of some harm and hence there is Tāpana. Vilāsa is followed by Parisarpa or search, and the meeting of the two characters, gives scope for Narma, Narmadyuti, Puṣpa, and Pragamana. After receiving some set back, they might think of the means to the end, Upanyāsa. But this represents one side of the picture for there is a shady side also. The progress of the love affair is checked by a counter current represented by the remaining Saṁdhyaṅgas. Thus Nirodha suppresses or controls the progress and throws it into doubt. Presumably the seniors or the senior Queen appears and takes the hero of the amour to task in Vajra. The hero realising that the secret is out, tries to reconcile the enraged character by entreaties in Paryupāsana which are not accepted, at first, in Vidhūta. This early stage gives latitude for stage effect and hence Varṇasaṁhāra, Pragamana and the like Aṅgas are included. In this way the second stage might be completely worked out and thus it would also be proved that all the different Aṅgas properly belong to the second stage. The Pratimukha shows the Bīja as Dṛṣṭa Naṣṭa and these two aspects might be represented by the Saṁdhyaṅgas in the following way:—

Dṛṣṭa

Vilāsa	Effort or desire for the gratification of love.
Tāpana	Distress or sight of harm.
Parisarpa	Search.
Narman	Humour.

Narmadyuti	Laughing away of faults or reverses.
Puṣpa	Gallantry.
Upanyāsa	Expedient step.
Pragamana	Repartee or appeasement contributory to love.

while the Naṣṭa is seen in

Nirodha	Suppression.
Vajra	Cutting remark.
Vidhūta	Spurning away first advances.
Paryupāsana	Appeasement.

and the whole at the end is made picturesque by the assemblage of castes. This will also show that Bharata primarily thought of a love intrigue—a Kāmapradhāna rūpaka.

Garbha Saṁdhi:—When it is remembered that in the Garbha there is Prāpti and Aprāpti, and that there is a search after it, it will be seen that here the plot is hampered by the opposing forces that come into play and the intrigue develops and is at its highest. Thus the Abhūtāharaṇa and Mārga give the action of one party. For success it might be found necessary to win some persons as shown by the Saṁgraha. Rūpa, the conjecture, would give uncertainty and if there is slight success then Prārthanā and Udāharaṇa are but natural. While this is going on, the opposition is trying to be effective. They proceed boldly in Krama. They are trying to counteract the Abhūtāharaṇa by the Adhibala. They may find something unpleasant and then there would be Toṭaka. Due to the unexpected success or the intervention of the other party there might be panic or fear, the plans of one party being frustrated. Anumāna would be the confirmation of Rūpa and the action that has come to a stop might receive fresh impetus by the sudden emergence of the Bīja into prominence in Ākṣepa. These two sides may be constructed as

Abhūtāharaṇa	Resort to fraud.
Mārga	The time-honoured way of truthfulness.
Saṁgraha	Winning over
Prārthanā	Request.
Udāharaṇa	Statement of excellence or distinction.
Rūpa	Uncertainty or conjecture.

This would give the Anveṣaṇa and Prāpta aspect in the Garbha while

Krama	**Bold manner of proceeding.**
Adhibala	**Superior wit.**
Toṭaka	**Angry speech.**
Udvega	**Excitement.**
Vidrava	**Panic.**
Anumāna	**Confirmation.**
Ākṣepa	**Sudden emergence of Bīja into prominence.**

give the elements which make the Bija Aprāpta in the Garbha. The entire stage might be looked upon as a tussel between the Abhūtāharaṇa and the Adhibala. It is also quite possible that one and the same party might use Abhūtāharaṇa and Adhibala and can have matters all in their own way. If they belong to different parties, an interesting conflict is the result. These two situations may be at times larger situations of which the other Aṅgas may form minor parts. As the definition itself tells us, it is the Adhibala that succeeds and since in the Garbha the progress of the action is checked, the Adhibala in all probability belongs to the opposing current of action. This again shows that the Saṁdhyaṅgas are the material out of which a Saṁdhi is built and it is not any baseless enumeration of incidents.

Avamarśa Saṁdhi:—Avamarśa is the stage after the Garbha in which the plot is checked and a stage before the Nirvahaṇa in which the plot is carried to its end. So in this stage it is natural to expect the effects of the Garbha as well as the signs of the Nirvahaṇa. Looking at the Saṁdhyaṅgas some indicate the disappointment, anger, fatigue due to the opposition and frustration which was experienced in the Garbha. Thus Apavāda and Kheda show the effects of the Garbha. In that very mood may come Vidrava, Saṁpheṭa and Dyuti and as a general result there is the prevention of the desired event in Niṣedha, All this humiliation is concealed for the time being in Chādana, in a diplomatic way and the characters think of the ways to gain their ends. Here begins another turn and Prasaṁga which is devotion to elders, may come as a sort of compromise; then Vyavasāya is the action which leads the characters nearer the

goal and Ādāna is the sign of success. Śakti removes the obstruction seen in Niṣedha and as a result Prarocanā gives the glimpse of the Kārya. Thus the stages of the Avamarśa can be divided like this :

Apavāda	Declaration of faults.
Kheda	Mental Fatigue.
Vidrava	Gross transgression of decorum.
Saṁpheṭa	Speech in anger.
Virodhana	Consequentive speeches due to excitement.
Dyuti	Challenge.
Niṣedha	Frustration.

These may be called the after-effects of the Garbha. Then

Chādana	Pocketing of insult.
Prasaṁga	Devotion to elders.
Śakti	Removal of obstruction.
Vyavasāya	Use of power.
Prarocanā	The beginning of the end.
Ādāna	Relishable prognostication.

give the preparation for the Nirvahaṇa. Owing to a misunderstanding, it appears that probably many of these Saṁdhyaṅgas have been misplaced and the organic connection between Saṁdhi and the part of the action which it shows and the Saṁdhyaṅgas has not been made clear by the later writers. As they understand them the Saṁdhyaṅgas may be found anywhere. And then there is no reason why they should be restricted to the Avamarśa alone. The later writers do not give us any insight into the art of construction, which a study of these Saṁdhyaṅgas ought to give.

Nirvahaṇa Saṁdhi :—Taking into consideration the fact that the Nirvahaṇa is the last stage in which the realisation of the Kārya is shown and also the fact, that as a rule a Sanskrit play is a comedy, it will be seen that all the Saṁdhyaṅgas are properly placed here. The Nirvahaṇa begins to show the Artha laid out in the Mukha and the two Saṁdhis are vitally connected or in any case ought to be so connected. The Saṁdhi gives this

connection and keeps up the continuity. The various threads are brought together in Grathana. The Vibodha introduces ingenuity or crowning efforts. Sanskrit dramaturgic theory requires Adbhuta in the Nirvahaṇa and the Upagūhana gives it. Lurking doubts are settled by the Nirṇaya. Śama puts an end to all misery. Kṛti and Ānaṅda import sure possession of desired objects and consequent realisation of the Phala.

Bharata has also taken into consideration the various moods in which the Phalasiddhi takes place. Prasāda and Bhāṣaṇa embody graciousness of disposition. Paribhāṣā brings in self-censure. The rounding off of the play requires Saṁhāra and Praśasti. Thus no Saṁdhyaṅga is out of place here and these form the material out of which the last phase is to be worked out. These Saṁdhyaṅgas show the internal development in the Saṁdhi itself and the development might be traced as follows.

Saṁdhi	Link, coming up of the germ, retrospect of the Bīja in its early phase.
Vibodha	Ingenious search of means to the end.
Grathana	Gathering together of the threads.
Nirṇaya	Conviction of a personal account.
Upagūhana	The happening of a marvel.
Ānaṅda	Realisation of the desired end.
Śama	Escape from grief.

These give the action, while

Prasāda	Propitiousness.
Bhāṣaṇa	Conciliatory words.
Kṛti	Achievement—consolidation of gains.
Paribhāṣaṇa	Censure.
Pūrvavākya	Reference to earlier events.

give the moods. Pūrvavākya also establishes the connection of the Nirvahaṇa with the earlier Saṁdhis. Kāvyasaṁhāra and Praśasti mark the end of the play. This again shows that the Saṁdhyaṅgas are the Avayavās of the Saṁdhi.

II. Essential Saṁdhyaṅgas.

This reconstruction is not intended to suggest that all the Saṁdhyaṅgas are essential. To think like that would be simply following the old commentators like Dhuṇḍhirāja and others.

Distinction must be made between the Saṁdhyaṅgas that are essential and those that are not essential. Even to those old text-book writers all the Aṅgas of a Saṁdhi were not essential, and the DR and the SD have given lists of Pradhāna Saṁdhyaṅgas in a Saṁdhi. It is not quite clear, nor have they given any hint, as to the principle that they have followed in distinguishing between the Saṁdhyaṅgas as Pradhāna and unimportant. Their views are as follows:—

१. एतेषामुपक्षेपपरिकरपरिन्यासयुक्त्युद्भेदसमाधानानामवश्यंभावितेति । DR p. 11.

२. एतेषां च मध्ये परिसर्पप्रशमवज्रोपन्यासपुष्पाणां प्राधान्यम् ।
DR p. 16.

३. एषां च मध्येऽभूताहरणमार्गतोटकाधिबलाक्षेपाणां प्राधान्यम् ।
DR p. 21.

४. तत्रैतेषामपवादशक्तिव्यवसायप्ररोचनादानानि प्रधानानीति ।
DR p. 26.

५. इदमङ्गमवश्यं निबन्धनीयम् after सन्धि, काव्यसंहार and प्रशस्ति । ND p. 104, 114, 115.

(1) Mukha : The text-book writers themselves have said that in this Saṁdhi Upakṣepa, Parikara, Parinyāsa, Yukti, Udbheda and Samādhāna are essential or important (Pradhāna), which means that the remaining are not essential. It may be suggested that the Prādhānya of Yukti was not accepted by Abhinavagupta and he was right in saying so. It is too much to expect the presence of all these Aṅgas, yet it is to be admitted that all of them appear to be related to the main action. Just as Yukti might be dropped, similarly either Vidhāna or Karaṇa might be present and the same might be said about the Aṅgas Vilobhana and Paribhāvanā, Samādhāna and Udbheda. Prāpti has been rightly regarded as not very important.

(2) Pratimukha : Here too, it would be too much to expect the presence of all the Aṅgas. The text-book writers hold that Parisarpa, Pragamana, Vajra, Upanyāsa and Puṣpa are Pradhāna. It may be said that in a love play all these might occur, yet to make the theory applicable to all plays in

general, only essential Aṅgas might be noted. The essence of the drama is a conflict or struggle and from that point of view only Parisarpa, Tāpana, Nirodhana, and Upanyāsa appear to be essential. The others are of a general nature and even in a love play all of them might not be present, much less in other types of dramas.

(3) Garbha : In this Saṁdhi, the text-book writers hold that the Abhūtāharaṇa, Mārga, Toṭaka, Adhibala and Ākṣepa are Pradhāna, and it may be said that this enumeration is fairly correct, since, the drama is essentially a conflict and this conflict is at its highest in the Garbha. From this list Toṭaka might be dropped as it is natural but not essential. The remaining Aṅgas, Udāharaṇa, Prārthana are natural in a love story but by no means essential to each and every play.

(4) Avamarśa :—The text-book writers hold that in this Saṁdhi, Apavāda, Śakti, Vyavasāya, Prarocanā and Ādāna are essential. Instead of Apavāda, Niṣedha should be included in this list as the latter is more directly connected with the dramatic action and is essential for the Saṁdhi in which the action is checked. Kheda, Dyuti, Chādana, Vidrava, Sampheṭa, and Prasaṁga are casual and might be present or not.

(5) Nirvahaṇa :—The text-books offer no hints about the essential aṅgas, yet it might be said that Saṁdhi, Grathana, Vibodha, Kṛti, Śama and Ānanda are essential in a comedy. The remaining aṅgas Upagūhana, Nirṇaya, Pūrvavākya, Prasāda, Bhāṣaṇa and Paribhāṣaṇa are unessential in the sense that not each of them is necessary but it may not do to omit all. The last two, the Kāvyasaṁhāra and Praśasti are required by the form of the play.

(6) Remembering the two central facts about a drama that firstly it is a complete action and secondly that it is a conflict, the list of the essential Saṁdhyaṅgas might be given as Upakṣepa, Parikara, Parinyāsa, Samādhāna, Udbheda and Karaṇa in the Mukha Saṁdhi; Parisarpa, Nirodhanā in the Pratimukha Saṁdhi; Abhūtāharaṇa, Adhibala and Ākṣepa in the Garbha Saṁdhi; Śakti, Vyavasāya, Prarocanā, Ādāna in the Avamarśa Saṁdhi and Saṁdhi, Vibodhana, Grathana and Kṛti in the

Nirvahaṇa Saṁdhi. It will be easily seen that the Saṁdhyaṅgas represent, the beginning, the conflict and the end respectively and hence the two dictums of drama are satisfied. The remaining Saṁdhyaṅgas are constructional and embellishments, and the dramatists have option as regards their use, for dramatists require selection and economy of incidents, time and space.

III. Dramatists' knowledge and observance of the theory.

The Saṁdhyaṅgas as expounded by the writers of dramaturgic text-books and commentators have been examined and now it is proposed to see how far the theory appears to be consciously followed by the play-wrights in the construction of their plays. It may be presumed that the dramatists were aware of the theory, since references here and there to certain aspects of the theory are to be met with. Thus Bāṇa in his Kādaṁbarī in the description of the Rājakula says "Nāṭakamiva prakaṭapatākāṁka śobhitaṁ." The MR reference is still more important. The author goes on to say

कार्योपक्षेपमादौ तनुमपि रचयंस्तस्य विस्तारमिच्छ-
न्बीजानां गर्भितानां फलमतिगहनं गूढमुद्भेदयंश्च ।
कुर्वन्बुद्धया विमर्शं प्रसृतमपि पुनः संहरन्कार्यजातं
कर्ता वा नाटकानामिमनुभवति क्लेशमस्मद्विधो वा ॥ IV. 3. MR.

This is almost a complete description for the theory and there is most probably a reference to Upakṣepa, Udbheda and Upasaṁhāra amongst the Aṅgas. Similarly the remarks.

समिद्धार्थकः-...'तत्किनिमित्तं कुकविकृतनाटकस्येवान्यन्मुखेऽन्यन्निर्वहणे ।' MR. p. 265.

'तदपि नामायमस्मद्वृत्तान्तस्य प्रतिक्षणमुपचीयमाननायकव्यसनभाजोऽभ्युदयावसानः संहारो नाटकस्येव भवेत् ।' कृत्यारावणे चतुर्थेऽङ्के लक्ष्मणः । ND. 85

also show the authors' familarity with the theory which requires that the Nirvahaṇa should have a bearing upon the Mukha, and that the play should be a conflict with a happy end for the hero. The theory of the Saṁdhis and the Saṁdhyaṅgas being based on universal laws of aesthetics and psychology, it is

quite natural that the analysis of any good play should reveal the presence of a variety of Samdhyangas in it. But it is difficult to say whether all the old dramas of Śūdraka and Kālidāsa for instance were constructed in obedience to this theory and to what extent they felt themselves free to depart from the same. The verse from the MR would show by the reference to the worries (Kleśa) of the dramatist that at least Viśākhadatta had tried to move within the frame work of the theory; but genius treats rigid rules as a King his royal robes and hence in spite of the restrictions imposed by the theory, good works have been produced. Śāradātanaya describes the technical perfection of the VS by calling it ' Suśliṣṭa, samdhi pancakasamyuta and Śattrimśadbhūṣaṇojvala,' but the play with all this compliance with the rules is an inferior play as will be seen from the criticism that the text-books offer as regards the Samdhyanga Vilāsa in II Act Sc. I. Similarly the fact that the R is chosen for the sake of illustrations by a commentator like Dhanika would show the technical perfection of the piece, at least in the eyes of Dhanika. But the R would never claim to take rank with the best plays in Sanskrit.

IV. The treatment of the theory by the commentators.

Commentators in their commentaries on the various plays have given an analysis of the plays indicating the Samdhis and the Samdhyangas and from these observations, it is possible to know their views. The commentary literature is very vast and an apology is to be given for the fact that many commentaries being not accessible, could not be examined and one had to remain satisfied with the commentaries that were easily accessible. The commentaries of Ranganātha, Lallā Dīkshit, Ghanaśyāma, Rucipati, Dharānanda, Pṛthvidhara, Abhirāma, Vāsudeva, Balabhadra, Vīrarāghava, Kāṭayavema, Ḍhuṇḍhirāja, Rāghavabhaṭṭa and Jagaddhara were examined and it was seen that all the commentators do not try to analyse the plays according to the NŚ theory. Rāghavabhaṭṭa, Ḍhuṇḍhirāja, Kāṭayavema and Vīrarāghava take care to point them out while the remaining commentators seem to neglect the theory. Abhinavagupta points out that there were three different views about the Samdhis and the Samdhyangas; they being

(a) the Daśā View,

(2) the view that the Saṁdhyaṅgas given in the particular order belong to a particular Saṁdhi, and

(3) the view that the Saṁdhyaṅgas are transferrable and no order is expected.

None of the commentators accepts the Daśā view while Udbhaṭa's view that the Saṁdhyaṅgas are restricted to the particular Saṁdhi seems to have been accepted by the majority i. e. Rāghavabhaṭṭa, Kāṭayavema, Vīrarāghava, Ḍhuṇḍhirāja. Jagaddhara is the only commentator who follows the view of Abhinavagupta that such a rigidity cannot be enforced as it is not possible to fix the position of many of the Saṁdhyaṅgas on account of their general nature, and that therefore they may occur anywhere. This will be clear from the Saṁdhyaṅgas given in the Table 2.

From the commentaries, it appears that the Saṁdhyaṅgas are not treated as bearing out the Yathāsaṁkhya theory, yet many of the commentators accept the corelation of the Arthaprakṛti and the Avasthā in the formation of a Saṁdhi. None of the commentators shows the Saṁdhis or the Saṁdhyaṅgas of either the Patākā or the Prakarī and they seem to suggest that the Saṁdhyaṅgas are essentially connected with the Ādhikārika. The theory of the Saṁdhis and the Saṁdhyaṅgas deals mainly with plays where love intrigue predominates and hence an attempt to locate all the Saṁdhyaṅgas in a play like the MV, the VS or the MR must strike one as artificial while plays like the MA, or the R will be seen to answer the test of the theory.

Any attempt at locating the Saṁdhyaṅgas is bound to be a subjective one and hence a comparative study of the analysis given in the commentaries and the illustrations from the text-books, shows that at times a situation which amounts to one Saṁdhyaṅga according to one authority, has been taken to form another Saṁdhyaṅga by another; similarly in the same play a Saṁdhyaṅga is located at different places by different authorities; and lastly one and the same authority finds two different Saṁdhyaṅgas in one and the same place in a play. For instance, Dhanika finds Udbheda and Vilobhana, both in R. I.

Astāpāsta etc. or again Dhanika finds Bheda in VS. I. 27. Manaścalaṁ etc. is regarded by the ND, an illustration of Udāharaṇa while the NLR sees in it the Saṁdhyaṅga Rūpa. Dhanika suggests that VS. VI 42. 'Diṣṭyā baddha' etc. is Upagūhana and is also Kṛti; similarly Kāṭayavema many times points out two Saṁdhyaṅgas in the same situation. Jaggadhara's commentaries on VS and MM are important as firstly, he is the only commentator who follows Abhinavagupta's view, secondly his definitions of the Saṁdhyaṅgas seem to come from unknown source and differ from those to be seen in the text-books and hence he seems to present a distinct tradition as regards the Saṁdhyaṅgas.

Table No. I

A table showing the Saṁdhyaṅgas of the NŚ, their order and variants in the Text-books.

No.	NŚ	DR	ND	BP	PR	RS	SD	NLR.
1	2	3	4	5	6	7	8	9
1.	Upakṣepa	1	1	1	1	1	1	1
2.	Parikara	2 Parikriyā	2	2	2	2	2	2
3.	Parinyāsa	3	3	3	3	3	3	3
4.	Vilobhana	4	7	4	4	4	4	4
5.	Yukti	5	10	5	5	5	5	5
6.	Prāpti	6	9 Prāpaṇa	6	6	6	6	6
7.	Samādhāna	7	4 Samāhiti	7	7	7	7	7
8.	Vidhāna	8	11	8	8	8	8	8
9.	Paribhāvanā	9 Paribhāva	12	9	9	9	9	9
10.	Udbheda	10	50	10	10	10	10	10
11.	Karaṇa	12	6	11	12	12	11	11
12.	Bheda	11	8	12	11	11	12	12

No.	NŚ	DR	ND	BP	PR	RS	SD	NLR.
1	2	3	4	5	6	7	8	9
13.	Vilāsa	1	1	1	1	1	1	1
14.	Parisarpa	2	13 Upasarpa	2	2	2	2	2
15.	Vidhūta	3	2 Dhūnana	3	3	3	3	3
16.	Tāpana	4 Śama	8 Tāpa	4 Śāma	4 Śama	4 Śama	4	4
17.	Narma	5	6	5	5	5	5	5
18.	Narmadyuti	6	7	6	6	6	6	6
19.	Pragayaṇa	7	10	7	7	7	7 Praśaṁsana	7
20.	Nirodha	8	3 Rodha	8	8 Virodha	8 Virodha	8 Virodha	8
21.	Paryupāsana	9	4	9	9	9	9	9
22.	Vajra	10	11	10	10	11	11	10
23.	Puṣpa	11	9	10	11	10	10	11
24.	Upanyāsa	12	12	12	12	12	12	12
25.	Varṇasaṁhāra	13	5	13	13	13	13	13

No.	NŚ	DR	ND	BP	PR	RS	SD	NLR
1	2	3	4	5	6	7	8	9
26.	Abhūtāharaṇa	1	12 Asatyā-haraṇa	1	1	1	1	1
27.	Mārga	2	11	2	2	2	2	2
28.	Rūpa	3	2	3	3	3	3	3
29.	Udāharaṇa	4 Udāhṛti	5 Udāhṛti	4	4	4	4	4
30.	Krama	5	6	5	5	5	5	5
31.	Saṁgraha	6	1	6	6	6	6	6
32.	Anumāna	7	3	7	7	7	7	7
33.	Prārthanā	–	4	–	–	–	8	8
34.	Ākṣipta	12	9	12	12	12	9 Kṣipti	9 Utkṣipta
35.	Toṭaka	8	13	8	8	8	10	10
36.	Adhibala	9	10	9	9	9 Atibala	11	11
37.	Udvega	10	7	10	10	10	12	12
38.	Vidrava	11 Saṁbhrama	8	11 Saṁbhrama	11 Saṁbhrama	11	13	13

No.	NŚ	DR	ND	BP	PR	RS	SD	NLR
1	2	3	4	5	6	7	8	9
39.	Apavāda	1	4	1	1	1	1	1
40.	Saṁpheṭa	2	3	2	2	2	2	2
41.	Vidrava	3	1	3	3	3	4	3
42.	Śakti	5	10	5	4	4	6	4
43.	Vyavasāya	9	13	9	5	5	3	5
44.	Prasaṁga	7	2	7	7	7	7	6
45.	Dyuti	6	6	6	6	6	5	7
46.	Kheda	12 Vichalana	7	12	12	12 Vichalana	8	8
47.	Niṣedhana	4 Drava	8	–	–	–	9 Pratiṣedha	9
48.	Virodhana	10	9	10	10	10	10	10
49.	Ādāna	13	12	13	13	13	12	11
50.	Chādana	8	5	8 Chalana	8 Chalana	8 Chalana	13	12 Sādana
51.	Prarocanā	11	11	11	11	11	11	13

No.	NŚ	DR	ND	BP	PR	RS	SD	NLR
1	2	3	4	5	6	7	8	9
52.	Saṁdhi	1	1	1	1	1	1	1 Artha
53.	vibodha	2	2 Nirodha	2	2 Virodha	2 Virodha	2	9 Anuyoga
54.	Grathana	3	3	3	3	3	3	2
55.	Nirṇaya	4	4	4	4	4	4	3
56.	Paribhāṣaṇa	5	5	5	5	5	5	4
57.	Kṛti	9	7	9	9	9	9	6
58.	Prasāda	6	6	6	6	6	7	6
59.	Ānanda	7	8	7	7	7	8	7
60.	Śamaya	8	9	8	8	9	9	8
61.	Upagūhana	12	10 Parigu-hana	11	11	11	10	10
62.	Bhāṣaṇa	10 Bhāṣā	11	10	10	10	11	11
63.	Purvavākya	11 Pūrva-bhāva	13	12	12	12	12	12
64.	Kāvyasaṁhāra	13	12	13	13	13 Upa-saṁhāra	13	13
65.	Praśasti	14	14	14	14	14	14	14

Table No. 2

A Table showing the Saṁdhyaṅgas in the Sanskrit plays as shown by the Commentators.

No.	Dh.	Rāgh.	Kāt.	Kāt.	Virarāgh.	Virarāgh.	Jag.	Jag.
	MR	ŚK	MA	VK	UR	MV	VS	M. M.
1	2	3	4	5	6	7	8	9
1.	Upakṣepa	Upakṣepa	Upakṣepa	Upakṣepa	Upakṣepa	Upakṣepa	Upakṣepa	Upakṣepa
2.	Parikara	Parikara	Parikara	Parikara	Parikara	Parikara	§Vyavasāya	
3.	Paribhāvana	Vilobhana	Parinyāsa	Samādhāna	Samādhāna		§Bhāṣaṇa	
4.	Udbheda	Parinyāsa	Yukti	Prāpti	Vilobhana	Vilobhana	Parinyāsa	
5.	Vilobhana	Prāpti	Vilobhana	Samādhāna	Yukti	Yukti	§Samaya	
6.	Samādhāna	Yukti	Udbheda		Bheda	Prāpti	§Vidrava	
7.	Bheda	Samādhāna	Samādhāna		Udhbeda	Paribhāva-nā	Udbheda	
8.	Karaṇa	Paribhāvanā	Prāpti			Vidhāna	Karaṇa	
9.	Yukti	Karaṇa				Bheda	Yukti	
10.	Vidhāna	Udbheda				Karaṇa	Udāhṛti	
11.	Parinyāsa	Bheda						
12.	Prāpti	Vidhāna						

No.	Ḍh.	Rāgh.	Kāṭ.	Kaṭ.	:Virarāgh.	Virarāgh.	Jag.	Jag.
	MR	ŚK	MA	VK	UR	MV	VS	M. M
1	2	3	4	5	6	7	8	9
1.	Vilāsa	Vilāsa	Vilāsa	Vilāsa			Abhūtāharaṇa	
2.	Parisarpa	Parisarpa	Puṣpa	Vidhūta	Parisarpa	Parisarpa	Ākṣipta	Narma
3.	Vidhūta	Vidhūta	Upanyāsa	Śama	Vajra	Vidhāna	Kṣati	
4.	Paryupāsana	Sama	Narma	Parisarpa	Pragama	Śama	Sādana	
5.	Sama	Vajra	Nirodha	Pragamana		Dyuti	Kāvyasaṁhāra	
6.	Praśamana	Pragayana	Vidhūta	Vidhūta	Vidhūta	Upanyāsa		
7.	Narma	**Upanyāsa**	Parisarpa	Upanyāsa	Puṣpa	Nirodha		
8.	Narmastuti	Nirodha	Paryupāsana	Puṣpa	Paryupāsana			
9.	Upanyāsa	Puṣpa		Narma		Vilasa		
10.	Vajra			Narmadyuti		Paryupāsana		
11.	**Puṣpa**			Paryupāsanā		Vajra		
12.	Nirodha					Narma		
13.	Varṇasaṁhāra					Pragamana		

No.	Dh.	Rāgh.	Kāṭ.	Kaṭ.	:Virarāgh.	Virarāgh.	Jag.	Jag.
	MR	ŚK	MA	VK	UR	MV	VS	M. M.
1	2	3	4	5	6	7	8	9
1.	Abhūtāharaṇa	Abhūtāharaṇa	Abhūtaharaṇa	Anumāna	Abhūtāharaṇa	Ānumāna		Anumāna
2.	**Mārga**	Mārga	Krama	Abhūtāharana	Mārga	Mārga		Abhūtāha-haraṇa
3.	**Rupa**	Udāharaṇa	Saṁbhramana	Mārga	Anumāna	Rūpa		Krama
4.	Udāharaṇa	Krama	Saṁgraha	Udāharaṇa	Udvega	Udvega		
5.	Saṁgraha	Anumāna	Toṭaka	Saṁbhrama	Krama	Saṁbhrama		
6.	Saṁbhrama	Saṁgraha	Udvega	Saṁgraha	Saṁbhrama	Ākṣepa		
7.	Krama	Rūpa	Ākṣepa	Krama	Adhibala	Abhūtāharaṇa		
8.	Toṭaka	Saṁbhrama		Ākṣepa	Udāhṛti	Saṁgraha		
9.	Adhibala	Adhibala			**Ākṣepa**	Toṭaka		
10.	Anumāna	Toṭaka			Toṭaka	**Udāhṛti**		
11.	**Udvega**	Ākṣepa						
12.	Ākṣepa							

No.	Dh.	Rāgh.	Kaṭ.	Kaṭ.	:Viraragh.	Virarāgh.	Jag.	Jag.
	MR	ŚK -	MA	VK	UR	MV	VS	M. M
1	2	3	4	5	6	7	8	9
1.	Apavāda	Saṁpheṭa						
2.	Saṁpheṭa	Drava	Chalana	Vyavasāya		Vyavasāya		
3.	Chala	Virodha	Apavāda	Apavāda		Apavāda		
4.	Prasaṁga	Śakti	Saṁpheṭa	Dyuti		Saṁpheṭa		
5.	Śakti	Prasaṁga	Dyuti	Vicalana		Drava		
6.	Vyavasāya	Vidrava	Ādāna	Prarocanā		Vidrava		
7.	Drava	Vikatthanā		§Vibodhana		Śakti		
8.	Vidrava	Dyuti		Ādāna		Prasaṁga		
9.	Dyuti	Rocanā		Śakti	Drava	Ādāna		
10.	Virodhana	Chalana				Prarocanā		
11.	Vicalana	Ādāna						
12.	Prarocanā	Vyavasāya						
13.	Ādāna							

No. Dh.	Rāgh.	Kāṭ.	Kāṭ.	Virarāgh.	Virarāgh.	Jag.	Jag.
MR	ŚK	MA	VK	UR	MV	VS	M. M.
1 2	3	4	5	6	7	8	9
1. Saṁdhi	Vibodha	Saṁdhi	Saṁdhi		Virodha		Upagūhana
2. Virodha	Upagūhana	Vibodha	Vibodha		Upagūhana		Kāvyasaṁhāra
3. Grathana	Pūrvabhāvana	Pūrvabhāvana	Grathana		Grathana		Praśasti
4. Paribhāṣaṇa	Samaya	Prasāda	Nirṇaya		Nirṇaya		
5. Nirṇaya	Saṁdhi	Kṛti	Prasāda		Ānanda		
6. Paryupāsana	Ānanda	Ānanda	Paribhāṣā		Paribhāṣā		
7. Upagūhana	Paribhāṣā	Bhāṣā	Upagūhana		Kṛti		
8. Samaya	Nirṇaya	Praṣasti	Samaya		Prasāda		
9. Upasaṁhṛti	Prasāda		Ānanda		Ābhāṣaṇa		
10. Ānanda	Kṛti				Pūrvabhāva		
11. Ābhāṣaṇa	Kāvyasaṁhara				Samaya		
12. Kṛti	Praśasti				Upasaṁhāra		
13. Pūrvabhāva					Praśasti		
14. Praśasti							
64	56	36	44	25	54	15	8

Bold type = Repeated.
Marked § = Transferred.

CHAPTER III

Application of the theory.

The theory of the Saṁdhis and the Saṁdhyaṅgas has been critically discussed in the foregoing Chapters and an attempt is made in this Chapter to see whether this theory can be revived again and made a living theory of criticism. For want of space, it is intended to show just the direction and not to enter into the details of the problem.

Dr. Keith remarks " But far more complex is the insistence on the sub-divisions of the five junctures into sixty-four members...The definitions and the classifications are without substantial interest or value ". (*Sanskrit Drama, p. 299*) The censure is in a way just, for didactic criticism, which makes for the formulating of what comes to be thought of the principles of play is a mischievous thing '. Therefore it is too much to claim universal application for the rigid theory. It is but natural that a theory arising out of an examination of a certain type of a drama i. e. love intrigues, cannot have an universal application in its entirety. The obvious limitations are two-fold, namely, it is in the main applicable to love intrigues and secondly, it includes many casual features of the love intrigue play. Hence in an attempt to revive this wooden criticism and make it living, many omissions will have to be supplied. The first thing that may be done is that the special features of the love intrigue like Vilāsa and Prārthanā may be dropped which would make it applicable to a larger variety of drama,

secondly, the casual Aṅgas also might be dropped and only the essential Aṅgas need be considered. This would give a tentative list of Saṁdhyaṅgas which may be expected in any play. Even Keith who remarks 'It is an essential defect of Indian theory in all its aspects that it tends to divisions which are needless and confusing' admits that, in the theory of Saṁdhis, 'there is so far obviously force and reason in the analysis which if in needless elaboration, recognises the essential need of a dramatic conflict, of obstacles to be overcome by the hero and heroine in their efforts to secure abiding union.' It has been shown that even the Saṁdhyaṅgas also are nothing but the plan of working out this conflict and if the needless elaboration is dropped out, then the theory should be of a fairly wide application.

Therefore to evolve a living criticism from this apparently wooden formulae only such Saṁdhyaṅgas which seem to be vitally connected with dramatic action and which obey the important dramatic laws might be selected (Cf. Essential Aṅgas p. 141-144). The Saṁdhyṅgas are the high lights in the construction and the play is bound to have some of them in accordance with its subject matter. The theory of the Saṁdhyaṅgas can be applied to tragedies also if only the Saṁdhyaṅgas of Nirvahaṇa that give the happy close i. e. Ānaṁda, Prasāda and the like are dropped. The progrees of the action or the representation of the dramatic conflict may be indicated as

1. Mukha Saṁdhi (Exposition)	Upkaṣepa Parikara Parinyāsa	Giving the Bīja.
	Samādhāna Udbheda Karaṇa	Giving the Arambha.
2. Pratiṁukha Saṁdhi (Development)	Parisarpa Upanyāsa	Contributing to development.
	Nirodhan Tāpana	Giving the obstruction.

3. Garbha Saṁdhi	Abhūtāharaṇa Adhibala Ākṣepa	Giving the intrigue of the play. Bīja coming into prominence.
4. Avamarśa Saṁdhi (Postponment, Falling action)	Śakti Vyavasāya	The determined action for the obtainment of the desired end.
	Ādāna Prarocanā	Foreshadowing of the conclusion.
5. Nirvahaṇa Saṁdhi	Saṁdhi	Link with the earlier part.
	Vibodha	Last Crowning effort
	Grathana	Gathering the threads.
	Kṛti	Consolidation of gains.

If these nearly twenty points are taken into consideration the theory has a very wide application. But even then it is to be remembered that no definite hard and fast rules can be given about the use of these Aṅgas. These Aṅgas are essential in the sense, they bring out the conflict in the drama, secondly, they represent action that is complete, and thirdly, they are very general—not peculiar to any type—and may be found in almost every play. It is on this line that the theory can be revived again.

It is now worthwhile to examine Some plays in accordance with this theory which is being claimed to have a wider application. For this purpose plays from Shakespeare ' As You Like It ' a comedy and Othello, a tragedy have been chosen. Before dealing with the application of the theory to these English plays a criticism is being offered of this application of the theory by Dhanika and Rāghavabhaṭṭa.

I. Ratnāvalī analysed by Dhanika.

The Mukha Saṁdhi :

The Upakṣepa, Parikara and the Parinyāsa are quite right as the three situations come one after another and

taken together show the beginning of the play. But Vilobhana has been wrongly placed. It has been shown that Vilobhana is fascination and thus it should show either the fascination which the King has towards Sāgarikā or which Sāgarikā has for the King and so Vilobhana should be located from I. 22. onwards. Same incident is further pointed out by Dhanika as amounting to Udbheda which perhaps shows confusion. Yukti has been properly placed as this is the survey of facts by which Yāugandharāyaṇa seems to secure his own aim; and Prāpti which is the result of the Yukti, should be placed in the next situation-practically in the remaining part of Act I that follows in which Sāgarikā falls in love with the King. In this larger Prāpti, other Aṅgas should be placed. Thus Dhanika's Prāpti should be taken as Udbheda as it is there that Sāgarikā learns that she is seeing King Udayana to whom she was betrothed by her father. The fact increases her affection for him; Samādhāna which makes the Bīja firm, might be placed a little later where Sāgarikā intends to worship Cupid; and have a look at Udayana. Karaṇa might be placed towards the end of the situation where the play has begun. Sāgarikā has seen Udayana, fallen in love with him, but is afraid of Vāsavadattā and hence goes away. We also learn that Yaūgandharāyaṇa has purposely kept Sāgarikā with Vāsavadattā and also of the prediction that Udayana will marry Sāgarikā. To this there is the opposition of Vāsavadattā and hence it may be said that at the end of Act I Karaṇa, the beginning of the Prakṛtārtha is shown.

The Pratimukha Saṁdhi :

The Vilāsa which is the desire of pleasures of love and Vidhūta have been rightly placed by Dhanika. Parisarpa might be placed in the King's desire to see Sāgarikā. Narma and Narmadyuti are quite alright. But Nirodha should, be located in the bigger situation viz. arrival of Vāsavadattā on the scene which forms the obstruction or check to the progressing love affair. Vajra is also rightly placed as it is sudden and harsh remark. Paryupāsana should be king's attempt to satisfy Vāsavadattā. Thus here

it may be said that except Nirodha Dhanika's analysis is fairly satisfactory.

The Garbha Saṁdhi :

The Garbha is the dramatic centre and as such here the interest is at its highest. As has been said already, it is the struggle between the Abhūtāharaṇa and the Adhibala. Thus the Vidūṣaka plans a meeting by Abhūtāharaṇa and Vāsavadattā and Kāñcanamālā outwit the King and the Vidūṣaka by their plan i. e. Adhibala. Thus Abhūtāharaṇa is the plan "the Saṁdhivigrahacintā" of the Vidūṣaka. Mārga is the way in which events are going to happen i. e. the way which the Vidūṣaka explains to the King. Rūpa is the uncertainty or the suspicion about the opposition. Adhibala should be taken as larger situation in which Vāsavadattā and Kāñcanmālā make fools of the King and the Vidūṣaka and Toṭaka, Udvega, and Saṁbhrama should be included in that bigger situation. Ākṣepa suggests the way that is likely to lead to Kāryasiddhi and shows the intensity of the King's love for Sāgarikā which has gone to the length of being expressed even to Vāsavadattā.

The Avamarśa Saṁdhi :

The Kāryasiddhi is postponed by Sāgarikā's imprisonment and Apavāda shows the King blaming the Queen. Vyavasāya the device that ensures success should be the episode of the magician and not his (magician's) vaunt as Dhanika has shown but it must be remembered that Vyavasāya is determined action and hence the magician episode cannot be regarded as Vyavasāya in the strict sense, as it is no effort on the part of the king himself. The Vidrava is the confusion created by the false conflagration and Ādāna, the magician's trick by securing Sāgarikā's freedom suggests the approach of the end.

The Nirvahaṇa Saṁdhi :

The Saṁdhi in the Nirvahaṇa shows that Sāgarikā is a princess and thus the events are linked to the first part of the play. All the incidents are explained in Nirṇaya which gives the conviction and all the remaining Aṅgas have been very correctly pointed out by Dhanika. From this it will appear why the Ratnāvali has been regarded as a technically perfect play.

II. The Śākuntala analysed by Rāghavabhaṭṭa.

The Mukha Saṁdhi :

In the analysis of this Saṁdhi Rāghavabhaṭṭa has placed some of the Saṁdhyaṅgas in a fairly correct way. Thus the Upakṣepa is the start of the action as the play is a possibility on account of the King's decision to see Śakuntalā; similarly Parikara and Parinyāsa taken together suggest development but Samādhāna has been wrongly placed. It should include the situation from Parinyāsa to the Samādhāna as here the King has a definite desire for Śakuntalā. Yukti has been rightly placed as it is a clever attempt to survey facts by which the king tries to get his doubts removed and in the very removal of his doubts the Prāpti should be placed. As there is no point in the situations pointed out by Rāghavabhaṭṭa, the entire narration by Priyaṁvadā and the delight which the King derives from the same since he realises that he can marry Śakuntalā should be taken as Prāpti. Paribhāvanā is the meditation and has been rightly placed. Udbheda and Karaṇa and Bheda should be taken as identical; since they are to be seen in the same situation. The Prakṛtārtha Samārambha, the love affair has begun—the King gives the ring and Śakuntalā is unwilling to leave the place. That the person is King Duṣyanta is also known. Vidhāna is not seen at all and Rāghavabhaṭṭa's attempt to find it is without any significance.

The Pratimukha Saṁdhi :

In the Pratimukha Saṁdhi, the Vilāsa, the Parisarpa, the Vidhūta and the Nirodha have been rightly placed. The Nirodha in the Sākuntala deserves notice. The Śākuntala is not a love intrigue and hence there can be no opposition, to the love affair. The opposition is due to the ill-luck or bad stars of the heroine and hence the course of her love is not quite smooth. Nirodha occurs in Gautami's arrival and hence the Śākuntala has remained an 'unkissed kiss.' Puṣpa should be better placed in the conversation between the King and Śakuntalā. Further, just as Gautami's arrival serves as a check to the progressing love affair, similarly the curse of Durvāsas serves as another, and a very important check. The curse of the fiery sage, is unexpected and harsh; hence the curse may be taken as Vajra.

Thus the Nirodha and the Vajra make up the opposition in the play. This will increase the scope of the Pratimukha Saṁdhi. According to Rāghavabhaṭṭa it ends with Act III, but it should include the curse in it, and after the curse the next section or the next phase of the story begins.

The Garbha Saṁdhi :

It has been already observed that the Śākuntala is no love intrigue and hence naturally there is no scope for Abhūtāharaṇa and the Adhibala. Naturally Karaṇa and Mārga cannot be expected. Rāghavabhaṭṭa's placing of the Saṁdhyaṅgas is not convincing. How can the action of Priyaṁvadā and Anasūyā in not informing Śakuntalā of the curse be understood as fraud? That is doing injustice to them. Similarly Mārga is mere statement of a fact which is not important from this point of view of action. Similarly Krama is without significance. Ākṣepa is to be seen in the song of Haṁsapadikā as that again takes up the lost thread. Thus, the really important Aṅgas of the Saṁdhyaṅgas of the Garbha, are absent here and that is but natural as the Śākuntala does not belong to that type of plays which are contemplated in the main by the theory of the Saṁdhis and the Saṁdhyaṅgas

The Avamarśa Saṁdhi :

Here again the Saṁdhi division of Rāghavabhaṭṭa is unsatisfactory. The Garbha Saṁdhi should stretch further to the Śakti situation, Śakuntalā's being taken away by the nymph, Saṁpheṭa might be placed either, or in both the situations-Sakuntalā's angry speech and in that of Śārṅgarava. Here again there is no scope for Drava and Vidrava. The situation pointed out as Śakti ushers in the Avamarśa Saṁdhi. Here again the Prarocanā has been wrongly placed. It may be identified with Sānumatī incident i. e. Ādāna, as both suggest that Gods themselves are keen to see that the separated lovers are united. Similarly Śakti should be placed in the situation 'Recovery of the Ring' as that paves the way for the union. Vyavasāya has been misunderstood by Rāghavabhaṭṭa and points out the king's boast, but since the king does nothing positive on his own initative to secure Śakuntalā, Vyavasāya which is determined action is absent here.

The Nirvahaṇa Saṁdhi :

The placing of the Saṁdhyaṅgas by Rāghavabhaṭṭa is very confusing. His Upagūhana and Purvabhāva together form the Saṁdhi as the union appears to be possible from this event onwards. Nirṇaya might be placed in Marīca's explanation of the curse which explains the entire mystery and produces conviction. Paribhāvanā, Ānanda and Kṛti etc. have been rightly placed. Whether to regard the fact of non-transformation of the herb into a serpent as a miracle or not is a subjective point and as such Upagūhana will be present or absent. Rāghavabhaṭṭa makes an attempt to find out all the Saṁdhyaṅgas and he is successful in doing so in the Nirvahaṇa because the union is here the same as the union in the love intrigues; the moods represented by Prasāda, Kṛti, Ānanda are natural to a play that has a happy ending and hence all these are to be seen here.

III. "As you Like It" analysed according to the theory of the Saṁdhis and the Saṁdhyaṅgas.

Note :

(1) Moulton's analysis of the play is given first and then analysis of the plays is attempted with a view to bringing out clearly the difference between the two ways of studying a dramatic work.

(2) The references are to Verity's Edition.

Moulton's analysis of the play is as follows.

"As You Like It." A Comedy of Convention and Humour.

Plot : Outer enveloping action : Civil War of the Dukes–ends in religious conversion.

Inner Enveloping Action : Feud in the De Boys family–ends in Dramatic conversion.

Main plot of Quadruple loves	1. Love and Disguise	Rosalind and Orlando
	2. Love and folly	Audrey and Touchstone
	3. Conventional love	Phebe and Silvius
	4. Love at first sight	Celia and Oliver

Triple Humour	:	Natural Rosalind.
	:	Professional Touchstone.
	:	Morbid Jaques.
Outer Atmosphere	:	Conventional Pastoral life. The forest of Arden.

Relief : Immanent in the plot. „

(p. 349. '*Shakespeare as a Dramatic Thinker*').

In this way he unfolds the various threads in the plot. It will be seen that this includes the study of the plot, and atmosphere of the play.

Bharata : Examined according to Bharat's theory, the analysis of the play would be as follows :—

Artha Prakṛtis :— (1) Classification of the elements of the plot.

1. **Bīja** : The initial incident : Feud in the de Boys family, in fact, Orlendo's quarrel with his brother and the challenge to Charles is the initial incident, for it is this situation that leads to the love affair between Rosalind and Orlando.

2. **Bindu** : When Rosalind-Orlando story is taken as the principal or Ādhikārika all other episodes become subordinate or Prāsaṁgika, and the various places where these episodes are linked with the main Ādhikārika story of Rosalind and Orlando are so many Bindus. Thus for instance, Phebe and Silvius affair is linked as at their sight Rosalind's love for Orlando is aroused.

3. **Patākā** : All the other love stories, Audrey and Touchstone, Celia and Oliver and also the civil war of the Dukes are the sub-plots

4. **Prakarī** : The love affair of Phebe and Silvius which is introduced very late, may be looked upon as Prakarī as it is shorter than the other two. Even Celia and Oliver affair may be looked upon as a Prakarī.

Patākā and Prakarī both are **Prāsaṁgika** and hence these are sub-plots. It is only the length that distinguishes them.

5. **Kārya** : The union of Rosalind and Orlando and also the other marriages. So also the reconciliation of the Dukes and brothers. But evidently looking as we are at the Rosalind and Orlando story as the Ādhikārika, their union is the Kārya.

6. The **Avasthās** : (1) **Ārambha**, the beginning is to be seen in the challenge match between Charles and Orlando, and in Rosalind's love and sympathy for young Orlando (Act I Sc. ii. lines 175-265.) Both have fallen in love with each other.

(2) **Prayatna**, the effort, is mostly on the part of Rosalind when dressed as a male yet addressed as Rosalind she makes Orlando woo her. (Act III Sc. ii lines 370-396.)

7. **Prāptyāśā** : Prāptyāśā, hope of realisation may be seen at Act IV Sc. i 105-115 where Orlando says, " I take thee, Rosalind, for wife " and Rosalind remarks ' a woman 's thought runs before her action '.

8. **Niyatāpti** : Niyatāpti, certainty of success or realisation is to be seen at Act V sc. ii lines 103-116 where Rosalind promises to help Phebe, Silvius and also Orlando " I will satisfy you, if ever I satisfy man, and you shall be married tomorrow......As you love Rosalind, meet.......Orlando ' I will not fail if I live '.

9. **Phalāgama** : This is to be seen at Act.V Sc. iv line 105 onwards where Hymen, Rosalind and Celia come, upto line 190 where the marriages and the conciliations take place. Accurate location would be L. 119 ' I will have no husband if you be not he ' and ' Wedding is great Juno's Crown.'

10. **Saṁdhis** : The various Saṁdhis and the Saṁdhyaṅgas can be traced as follows :

1. **The Mukha Saṁdhi** : This Saṁdhi includes the Initial incidents and the actual beginning of the main action and hence Act I Scenes i and ii constitute the Mukha Saṁdhi as the

'challenge' and the love between Rosalind and Orlando begins in this section of the play.

The various Samdhyangas in this Samdhi can be located as follows. Scene i gives the quarrel and the challange. Sc. ii the love affair.

Samdhyangas :—

1. **Upaksepa** : Lines 160–175. Rosalind "We will make it our suit etc." Rosalind's sympathy and willingness to mediate to stop the fight and this is but the first glimpse of the love which is going to be aroused.

2. **Parikara** : Lines 188–199. Rosalind "Now Hercules be thy speed, young man!" The sympathy and admiration become stronger, being increased.

3. **Parinyāsa** : Lines 213–217. Rosalind "My father loved Sir Roland as his soul." Rosalind knows Orlando to be a son to Sir Roland and her love is increased all the more.

4. **Samādhāna** : Lines 223–225. Rosalind "Gentleman... Wear this for me" (Giving him a chain from her neck). Here the love affair actually begins. This may also be considered as Udbheda as here is also the outburst or the sudden stronger manifestation of the same.

5. **Vilobhana** : Lines 235–239. Orlando "O poor Orlando, thou art overthrown! Something weaker masters thee." As Orlando himself is also being fascinated by lovely Rosalind.

6 **Karana** : Lines 246–265. Orlando "Which of the two was daughter of the Duke : But heavenly Rosalind." This shows that Orlando has definitely fallen in love with Rosalind and the story has begun. We wait to see the action which either may take. These are the principal situations in the development of action in Mukha Samdhi.

II. The Pratimukha Samdhi : The section from Sc. iii in Act I to Act II may be looked upon as the Pratimukha Samdhi. It is a short one, and the two Samdhis come very close to each other. It is a fact that in the earlier part of the play the action moves much quicker.

Saṁdhyaṅgas :

Parisarpa : Lines 25-35 Rosalind's sympathy and love for Orlando is referred to, and this constitutes a slight development over the events in the first section.

Nirodha : Lines 36-85. These lines give the banishment of Rosalind by the Duke, which is a calamity and apparent difficulty in the progress of the love affair.

Upanyāsa : Lines 101-132. These lines give the plot of Rosalind and Celia to run away-Rosalind dressed as a male and Celia as the younger sister. Thus this plan in which they 'go in content to liberty and not to banishment' is their resourcefulness in finding some way out which serves as a means to the end.

Act II Sc. iii. This is also another Nirodha and Upanyāsa as Adam exposes the plan of Oliver to burn Orlando to death (Nirodha) and later on Orlando and Adam start for the Forest of Arden.

These two Nirodhas-banishment of Rosalind and the plot against Orlando's life and the Upanyāsas that follow-leaving respective places-are very significant as these make the meeting of Rosalind and Orlando in Arden a possibility.

The Dṛṣṭanaṣṭa character of love is seen here for the opening part of Act I Sc. iii shows Rosalind's love. Then again Act II Sc. iv shows her love-sick. The remaining and intervening portion is taken up by other events due to which the development is neither clear nor considerable.

The Garbha Saṁdhi :

This Saṁdhi may be located as Act III Sc. i to Act III Sc. iv where there is the Udbheda of the main action. This is the dramatic centre and interest is at its highest.

Saṁdhyaṅgas :

Abhūtāharaṇa : Rosalind having changed her dress and moving about as Ganymede completely deceives the other characters and creates interest in the plot.

Ākṣipta : Orlando is writing verses on Rosalind and she is reading with the knowledge that they are written by Orlando, shows us clearly the slowly progressing love story which is the main action and the Bīja coming into prominence.

Adhibala : Lines 328 onwards : Rosalind meets Orlando in a male dress and deceives him and this deception lasts nearly upto the end. This deception too makes the action progress and is the logical sequence of the Abhūtāharaṇa.

Krama : Lines 388-389 : Rosalind " I would cure you if you would call me Rosalind and come every day to my cote and woo me." This shows the events to come which constitute the progress. In this is seen Rosalind's scheme of deception of Orlando and her bold way of proceeding to accomplish her desire.

The Avamarśa Saṁdhi : This is from Act III Sc. iv line 65 to Act V Sc. ii where the progress and some advance is checked by the intrusion of other episodes of Celia, Oliver, Phebe Silvius, and secondly by Orlando's missing engagements twice; first in Sc. iv lines 1-40 where he is late and secondly when he is wounded and sends Oliver with the blood red scarf. So this is Avamarśa due to Vyasana.

Saṁdhyaṅgas :

Apavāda : Lines 35-40 Act III Sc. iv. Orlando being blamed as " Swears, braves, oaths and breaks them bravely."

Prarocanā : Lines 110-115 Act IV Sc. i. Rosalind ' Then you must say " I take thee Rosalind for wife......a woman's thought runs before her action. " This is very nearly accomplishment yet, as Rosalind is in male dress, this shows the events to come later on.

Niṣedha : Lines 100-130 Act IV Sc. iii. Orlando is wounded and hence the desired meeting cannot take place. So this is obstruction to the desired end.

Udvega : Lines 155-1b0. Rosalind faints.

Ādāna : Lines 55-65 Act V Sc. ii. Rosalind " I can do strange things." Rosalind here clearly hints the approach of

the fulfilment as she says, "If you do love Rosalind......shall you marry her?"

The Nirvahaṇa Saṁdhi : This saṁdhi begins from line 65 Act V Sc. ii upto the end, where the realisation is seen. This is the last part of the play and all the scattered threads are united and knit together.

Saṁdhyaṅgas :

Saṁdhi : Lines 65–70 Act V Sc. ii. Rosalind "there fore put you in your best array......you will be married tomorrow to Rosalind.

Grathana : Lines 105–115 Act V Sc. ii. Rosalind asks Phebe, Silvius and Orlando to come and promises them fulfilment.

Upagūhana : Lines 104 onwards Act V Sc. iv. Hymen enters with Rosalind and Celia. The entrance of Hymen is Adbhuta.

Ānanda : Lines 110 to 145 Act V Sc. iv where all have their wishes fulfilled. The Duke and Orlando have their Rosalind, Oliver gets Celia, Touchstone and Audrey are united and so also Phebe and Silvius.

Kṛti : Lines 165–175 up to the close, where the senior Duke seals the course of events with his own approval.

In this way the Saṁdhi and the Saṁdhyaṅgas theory can be applied to this play, and this will reveal that this is a very close analysis of the main action. Bharata deserves the credit for having been a critical student of drama in those ancient days.

IV. "Othello" a Tragedy, analysed according to the theory of the Saṁdhis and the Saṁdhyaṅgas :

Note : The references are to Deighton's Edition.

Moulton's analysis of the play is as follows :

"Othello" A Tragedy of situation developed by Intrigue plot :

Main action

Original situation	Bianca's liaison with Cassio.
Trio of love Actions	Roderigo's pursuit of Desdemona.
	True love, Desdemona & Othello.

Motive intrigues centering in Iago

Four Intrigues | 1. Intrigue against Roderigo to draw money.
| 2. Intrigue against Cassio's Office.
| 3. Intrigue against Cassio's life.
| 4. Intrigue against Othello to make him
| feel the pangs of jealousy.

By Iago as motive centre all drawn into a unity.

Reaction : All Iago's intrigues recoiling on him in Nemesis.

Enveloping action : The Turkish war.

Relief : Episodes of the clown. "

(p. 363. "*Shakespeare as a Dramatic Thinker*").

Bharata : This is Moulton's analysis of the plot and the action of the play. The same according to Bharata would be as follows :

Arthaprakṛtis :—

I. Classification of the elements of the plot.

The starting circumstance : Iago's hatred for Othello and resolve for the destruction of his happiness by making him feel the pangs of jealousy is the starting circumstance. As Bradley observes Iago is an arch liar, his words cannot be taken as truth whether 'Appointment of Cassio' was the original incident which makes him hate the moor or the fact the 'moor has lept into his bed' is the original cause of his hate. Thus due to the unreliable nature of his words, it is difficult to say anything about the original incident, still Iago's hatred excited by any of these two events is the initial incident as it is this situation that is the centre of the whole tragedy.

Bindu : When Iago's intrigue against Othello to make him feel the pangs of jealously is taken as the Ādhikārika, other episodes, Roderigo-Desdemona, Cassio-Bianca become Prāsaṁgika and the various places where these are linked to the Ādhikārika intrigue are so many Bindus for instance, Cassio and Bianca meet and converse and Othello is made to overhear all this which inflames him all the more.

Patākā : Patākā and Prakarī are Prāsaṁgika varieties of the sub-plot. So Roderigo's pursuit of Desdemona as it begins in Act I and is given a greater scope may be looked upon as Patākā or the Turkish war which is the 'Enveloping action,' may be also regarded as Patākā.

Prakarī : Cassio-Bianca liasion may be looked upon as Prakarī. As has been observed Patākā and Prakarī both are Prāsaṁgika and it is only the length that distinguishes them.

Kārya : The complete destruction of Othello's happiness is the Kārya of the play.

In this way the plot may be resolved into its constituent elements.

The Avasthās : The movement of the plot.

1. Ārambha or the beginning of the intrigue against Othello is to be seen in Act I Sc. i where Iago asks Roderigo to awaken Desdemona's father and 'to plague him (Othello) with flies and throw changes of vexation on the joy that it may lose colour'-upto lines 389 Act I Sc. iii, where Iago gives out his plan. " After some time, to abuse Othello's ear that he is too familiar with his wife....I have it. It is engendered." This is the Āraṁbha of the intrigue.

2. Prayatna or the effort is ceaseless as Iago is giving blows after blows till the intrigue is successful, so this is practically to be seen throughout the play. Episodes, such as securing the handkerchief through Emilie, arranging the night quarrel and offering wine to Cassio, are to be included in the effort of Iago.

3. Prāptyāśā or hope of realisation is to be seen from Act III Sc. iii where Iago makes Othello overhear the conversation between Cassio and Bianca upto Act IV Sc. i where Othello says " Ay, let her rot and perish, for she shall not live; my heart is turned to stone."

4. Niyatāpti : Certainty of the end begins from line 190 in this very scene Act IV Sc. i where Othello says "Get me some poison,...this night," and Iago makes a devilish suggestion ' Do it not with poison, strangle her in her bed,' and Othello approves of the same with "Execllent Good."

5. Phalāgama. The end itself comes in Act V Sc. ii where Othello strangles Desdamona and thus the progress of Iago's intrigue can be traced in the play.

The Saṁdhis and the Saṁdhyaṅgas : The various Saṁdhis or sections can be traced as follows.

Mukha Saṁdhi : This Saṁdhi which includes the start of the action and the actual beginning is to be seen in Act I and Act II. Sc. i The initial incident, Cassio's appointment instead of Iago and Iago's thought to ruin Othello's happiness both are to be seen in Act I.

Saṁdhyaṅgas : The various Saṁdhyaṅgas might be traced as follows, all in Act I which is the Mukha Saṁdhi.

Upakṣepa : Line 7. Roderigo " Though tolds't me thou didst hold him in thy hate. " This is the first mention of the hatred which is the spring of the action.

Parikara : Line 7 to 39. Iago explains his grievance that he was rejected for the post of a lieutenant and affirms his hatred as ' whether I in any just term am affined to love the Moor. '

Parinyāsa : Lines 40 to 66. Iago more clearly expresses himself, and says ' I am not what I am. ' and in " following him, I follow but myself...for my peculiar end. "

Samādhāna : Lines 142. " I do hate him as I do hell-pains." This is the actual beginning of the trouble and knavery of Iago.

Udbheda : Lines 372-389, Sc. iii. This is the real beginning, for Iago for the first time tells us the course of action he is going to take—as to how he is going to take advantage of the facts—that he is considered as ' honest ' by Othello and secondly Cassio's too much familiarity with Desdemona and thirdly Othello's free and open nature by which he will be tied by the nose as asses are. Thus the action begins from this place onwards.

Karaṇa : Act II Sc. i lines 276-302. Iago's plan is more clearly explained.

The Pratimukha Saṁdhi : This Saṁdhi covers a very small part of the play. In fact the jealousy and plan of Iago

are proceeding, yet at the outset the progress is vary slow as the narration of the plain unvarnished tale and the affairs of the senate, the Turkish war, and Othello's appointment at Cyprus give very little time for the plot to proceed. This section may be regarded as Pratimukha Saṁdhi; hence many of the Saṁdhyaṅgas are absent. Iago's intrigue developes without any set-back and hence there is no Nircdha or Parisarpa worthy of mention.

The Garbha Saṁdhi : This Saṁdhi covers the part of the play from Act II Sc. iii upto Act III Scene iii where Iago's plans have gone a long way.

Saṁdhyaṅgas :

Abhūtaharna : Lines 50 upto 309. Act II Sc. iii.

Iago's fraud in making Cassio drunk and lose his post and then the advice to win the Moor through Desdemona.

Mārga : Lines 309 to 330. Iago states the facts, the course of action he intends to take by misinterpretations of Desdemona's pleading for Cassio.

Krama : Lines 352-359. Iago tells the two things to be done and this shows his plan of proceeding boldly to realise his desire.

Ākṣipta : Lines 34-246 Act III. Sc. iii

The famous scene 'Ha! I like not that' where Iago begins his work by poisoning Othello's mind and jealousy appears to dominate his mind.

Upanyāsa : Lines 320-330. Iago's calculations about the use of the handkerchief, the loss of which proves fatal to Desdemona and hence serves as a means to his end.

Adhibala : Lines 400 onwards. Iago deceives Othello by the narration of false episodes or excites his jealousy all the more.

The Avamarśa Saṁdhi : This begins from Act III. Sc. iv.

Vyavasāya : Lines 1 to 200 Act IV. Sc. i

Iago's action in making Othello overhear the conversation of Cassio and Bianča is his device to convince Othello and thus

to ensure the success of his intrigue. Othello has demanded the proof and this is the proof that Iago gives and may be regarded as his determined action.

Ādāna : Act IV. Sc. ii Othello interviews Desdemona and expresses his jealousy and wrath and this shows the final approach of the tragedy.

Prarocanā : Line 40-58 Act IV Sc. iii. Desdemona's tragic song suggests the end that is to come.

The Nirvahan Saṁdhi :

Act V forms the Nirvahaṇa Samdhi and the end of the play.

Saṁdhi : Act V Sc. i. Iago from behind wounds Cassio in the leg. This is the fulfilment of part of his plan which was 'to destroy them all.'

Vibodha : Lines 30-31 Othello 'Minion, ... I come.' and goes to murder Desdemona, this is the crowning effort which culminates into the tragedy.

Grathana : Iago succeeds in wounding Cassio and stabbing Roderigo. As this is a tragedy Ānanda etc. cannot be present.

Thus dropping some Saṁdhyaṅgas appropriate to a comedy, the theory may be applied to a tragedy and this shows only the universal nature of the theory. The fact that Nirodha, Niṣedha etc. are not found only shows that from the first Iago has easy success, and there is no opposition to his plan. Thus without any obstruction the action very swiftly moves. The Saṁdhyaṅgas used, as well as the dropping of Pratimukha and some of the Saṁdhyaṅgas only confirms the opinion of the Western Critics, that the action in Othello moves very quickly.

CHAPTER IV

Parallelisms between the Nāṭya-Śāstra theory of the Drama and Dramatic theories in the West.

Bharata was a great theorist and his theories grew out of his observations. In his Chapter on the Saṁdhis and the Saṁdhyaṅgas we find Bharata discussing the technical principles or the plot of the play. ' As the technical principles of every art endure through the ages unchanged ' (Brander Mathews, p. 4. *Art of Drama*,) some of the precepts proposed by Bharata state permanent and essential principles of dramaturgy.

First of all, there is a clear recognition of the essential relations of drama to the theatre, " with its declamation, its gestures, its spectacles and above all with its spectators whom the play has to interest, to arouse and to hold ". (Brander Mathews. *Art of Drama* Cf. Definition of Prekṣaka). Similarly the present discussion shows the clear recognition of the supreme importance of the action, the story and the plot. Bharata has not gone so deep into the question of characters, but has studied the problem of the structure of incidents and from this, it appears that according to him " the incidents and the plot are the end of a piece. " (Aristotle. *Poetics Translation* by Butcher. *p. 27*). According to Bharata ' Nāṭya is Anukṛti-imitation ' and this is identical with Aristotle's ' play is an imitation of the action and of life, of

happiness and misery' (p. 27). Dramatic action, therefore, is not with a view to the representation of character; character comes in as subsidiary to the action. The dramatist according to Bharata and Aristotle is a 'maker of plots rather than of verses' (p. 37). It has already been observed that 'the entire dramatic action has been divided into smaller divisions according to different principles'. The 'Avasthāpañcaka' gives us the five stages of the action, they being, the beginning (Prārambha), the effort (Prayatna), the hope of success (Prāptyāśā), the certainty of success (Niyatāpti), and the acquistion of the end (Phalāgama). This means that the dramatic action should be a complete whole, since 'whole is that which has a beginning, a middle and an end' (p. 37). Bharata in his statement of Avasthāpañcaka has uttered an axiom with which Aristotle's conception of wholeness of action is identical, the fact being that 'the middle' of Aristotle includes in itself and is capable of being resolved into 'the Prayatna, the Prāptyāśā and the Niyatāpti.' Here too, Bharata's approach is more critical than that of Aristotle.

Bharata seems to admit sub-plots and episodes (the Patākā and the Prakarī) among the Arthaprakṛtis and thus he does not insist on a 'single plot, undiversified by episodes and uncomplicated by subordinate incidents and characters.' (Hudson. *Introduction to Literature* p. 324). The examination of his observations as regards the Act and its contents shows that he does not insist on the unities of Time and Place as later on Aristotle did. It appears that he realised that 'the unities of Time and Place were imposed from outside' while the unity of Action is merely an inherent and essential principle of plot construction. Bharata admits the Patākā and the Prakarī (minor actions and incidents), but they cannot gain prominence and mar the unity, since these are to be rounded off before the Garbha and the Vimarśa. The heroes of these sub-episodes must serve the purpose of the principal story, the Ādhikārika. The ND's observation about the Patākā that 'Tulyakālatva' destroys the Upakāryopakārakabhāva is significant, and Bharata's 'Āvaśyakakāryāṇāmavirodhena' is also important. From this it would appear that the Romantic School (Hudson. p. 324) holds identical views with our

theorists when they say ' Unity of action does not require a singleness of incident but organic connection and coherence '. Minor actions and sub-plots may be admitted but all the elements of the plot should be woven together and made interdependent as cooperative factors in the evolution of the plot as a whole. As Dryden puts it ' pawns in the chess-board shall be made of service to the greater persons, all the lines of action shall run together in a single catastrophe. ' Further from the observations of Bharata it appears that according to him action is undoubtedly central but emotion, Rasa, is fundamental. Drama must be capable of arousing emotions in the audience, and such emotion is of prime importance. Drama is a conflict, it is a crisis—all this is a partial truth. The simplest yet accurate definition is one by Baker (p. 45, *Dramatic Technique*). That is dramatic which by representation of imaginary personages interests, through its emotions, an average audience assembled in a theatre. This is exactly identical with Bharata's view. Coming to the matter of representation Bharata suggests that war and death scenes should not be actually shown. It may be that theatrical conditions might have been responsible for this, yet this objection to the ' hideous on the stage ' is to be found in Horace also when it is reported that he advised ' let not Media kill her children on the stage '. Thus there are many parallels to be found between Bharata and the early writers on dramaturgy in the West.

A play is a dramatisation of an underlying story (Itivṛtta) which covers a larger canvas than the play itself. The dramatist is narrowly restricted by the time at his disposal and he has always to select "the high points" of his underlying story. (Clayton Hamilton. *So You Are Writing a Play p. 98.*) This task of dramatisation is in conformity with the basic principles of all the arts and is a matter which requires in the first place a selection of details in accordance with a pattern. The Arthaprakṛtis suggest the elements of the plot. Of these the first is the Bīja and Bharata defines the same as "अल्पमात्रं समुत्सृष्टं बहुधा यत्प्रसर्पति । फलावसानं यच्चैव बीजं तदभिधीयते ॥" and it pervades the entire play as it is ' Samasta-itivṛttavyāpi ' (ND). Bharata has suggested this in the ' Phalāvasānatva ' of the

Bīja. This Bīja of the play is identical with the 'Germinal Idea' of which Clayton Hamilton (p. 77-92.) speaks in the following words : "Experience appears to show, however, that there are only four different standpoints from which a dramatist may start out, in approaching a new project. In other words, there are only four different types of germinal ideas which, by the natural process of psychologic incubation, may be developed into plays. In the first place, it is possible to start a play from an abstract theme or thesis, -some general proposition about human life; secondly, it is possible for a play-wright to start with an idea of character, either with a compelling image of a dynamic personage or with a concept of a group of contrasted and mutually foiling personalities. The third method of starting a play is to begin with the intention of a striking dramatic situation; fourthly a dramatist may begin with a haunting feeling of a certain place and time, or of a certain social environment, longing to translate this feeling into the terms of theatrical expression." These four stand-points might not be there in Bharata. Yet the 'Nānārasotpattisaṁbhavatva', 'Phalāvasānatva' and 'Samasta-itivṛttavyāptiva' are all already there.

Just as Bīja can be equated with the Germinal Idea, similarly the Patākā, the Prakarī and the Kārya are the sub-plot, the short episodes and the end respectively. The Arthaprakṛti Bindu is a puzzling concept. It has been defined as 'अवान्तरार्थविच्छेदे बिन्दुरच्छेदकारणम् '। by Bharata, which means that a Bindu is that which secures the continuity when there has been discontinuity or break due to incidental matters. Further it is to be noted that in the definition of the Act, it is said that it should have a Bindu. The Act is 'Kiṅcidavalagnabindu' etc. Thirdly Bharata's 'yāvatsamāptirbandhasya' and the ND in 'आफलादिति समस्तेतिवृत्तव्यापकत्वमाह' suggest that the Bindu pervades the entire play. From all this, three points about the Bindu can be gathered, (i) it is the cause of continuity (ii) it is to be seen in every Act and (iii) it pervades the entire play. The commentator Kāṭayavema is probably right when in each Act save the last, he points out the Bindu with the remark 'उत्तराङ्कोपयोगित्वेन अविच्छेदकारणाद् बिन्दुरित्यनुसन्धेयम् ।. All this would show the Bindu to be a linking point or a binding link which

secures continuity in the play through the various Acts. Then the Bindu has a striking parallel in the following views expressed by Clark in his *A Study of the Modern Drama*, ' Every first Act—and every other save the last – must as a rule arouse the interest of the audience in the fate of the characters; few Acts can stand independently. It is usually towards the end of the Act that an indication of the future course of events is found. They are in the nature of a ' Continued in our next ' notice, and serve as binding links in the story (p. 9). Thus both the Avasthāpañcaka and Arthaprakṛtis have their parallels in Western criticism.

The task of dramatisation requires selection, omission and arrangement of incidents. It appears that Bharata had all this in his mind as he śays that the purpose of the Saṁdhyaṅgas is.

इष्टार्थस्य रचना वृत्तान्तस्यानुपक्षयः ।
रागप्राप्तिः प्रयोगस्य गुह्यानां चैव गूहनम् ॥
आश्चर्यवदभिख्यानं प्रकाश्यानां प्रकाशनम् ।
अङ्गानां षड्विधं ह्येतदुक्तं शास्त्रे प्रयोजनम् ॥

NŚ XIX 51.52.

To this advice of Bharata the following lines of Clayton Hamilton (pp. 98–107) present a striking parallel. " We should not lose sight of the technical distinction between the underlying story and the play itself (the Itivṛtta and the Kāvya of Bharata). The imagined situation may multiply itself into many situations. This natural development will be found to follow the logic of events and the logic of character. The logic of events is based on the relation between cause and effect. This task requires a selection of details, an arrangement of these details in accordance with a pattern. In reviewing the multifarious incidents we ought not to find it difficult to distinguish between those that are stageworthy and those that are not. " That the events are related by the cause and effect relation is to be clearly seen in the relations of the various Saṁdhyaṅgas. Further Clayton Hamilton would like to have in the development ' emphasis, suspense and surprise ' which Bharata has already suggested in ' Āścaryavadabhikhyānam '. Clayton Hamilton

in his *So You Are Writing a Play* has made some observations as regards the construction but they are not many and as shown above, have been in the main on the lines of Bharata. A deeper analysis of the action like the Saṁdhyaṅgas is not attempted by him.

Among the Western critics, Moulton in his two works on Shakespeare (*Shakespeare As a Dramatic Artist* and *Shakespeare As a Dramatic Thinker.*) has made an attempt to go deeper into the structure of the plot and it is interesting to note the similarity of his observations after a study of Shakespeare with the observations of Bharata.

Moulton admits a dramatic centre which is the Garbha of the Sanskrit theory and Garbha has actually been explained as ' नाट्यस्य मध्यत्वाद् गर्भः । ' by NLR. The general dramatic theory as regards the sub-plot, the treatment, the dramatic irony and other dramatic elements is more or less the same. Yet greater similarity is to be seen in his observations on Shakespeare's comedies. The Sanskrit theory too, in the main deals with comedies and love intrigues as the Saṁdhyaṅgas, Vilāsa, Prārthanā, Kṛti, Ānanda, Śama etc. show. The Sanskrit comedy has its highest point in the Garbha. The intrigue is at its highest. Moulton tells us that in Shakespeare too comedy is similarly a story raised to its highest power (p. 167). A Shakespearean comedy is a harmony of many stories, says Moulton, which as already pointed above is the unity of impression or action of Sanskrit theory. The Sanskrit theory of Saṁdhyaṅgas does not discuss the sub-plot and the episode, it ensures a simple and logical sequence of events in the main plot, ' the Ādhikārika ' (p. 109). Moulton further observes ' a story par excellence is found where the movement leads us through a complication and attains to a resolution,' which is precisely the same as what the Sanskrit theory says about the Garbha and the Vimarśa giving the complication and the Nirvahaṇa giving the resolution. The idea of a story par excellence is precisely the same.

Moulton (p. 169) observes that the complication and the resolution may take a great variety of forms as error, mistaken identity and the recognition, folly and its exposure, peril and

release, moral fall and restoration or moral problem and its solution. All these are to be seen in one comedy or the other in Sanskrit.

Moulton (p. 176) brings out another aspect of Shakespearean Comedies in "A drama is a spectacle and a spectacle implies a spectator; all that is presented is arranged with a view to the appeal it will make to the emotional nature of the spectators. In various periods Comedy has made its appeal to the emotions in various ways. Even in primitive comedy the sympathies were drawn out in different directions, they came into intimate touch with fun and abandon, with biting satire, with broad face and carricature. Even in Attic Comedy appeal was made at the same time and to opposite sympathies, to the ludicrous and to the serious." The convenient word to express these diverse appeals to the spectators' emotional sympathies is 'Tones'. He mentions the following tones : Tragic, Serious, Fancy, Wit, Ludicrous, Satire, Caricature, Fun and Abandon. The Sanskrit theory of Rasa provides for these tones through the Saṁdhyaṅgas, such as the Puṣpa, the Toṭaka, the Vajra, the Pragayaṇa, the Narma etc.

It has been said that in the Avasthāpañcaka Bharata is suggesting the wholeness and completeness of the action and in the Arthaprakṛtis he is suggesting the elements of the plot. All the Avasthās are essential in every play but not so the Arthaprakṛtis, yet Sanskrit theory lays down that the elements of the plot should be so arranged that the emotional tension will appear as natural and complete. Bharata does not lay down anything definite as regards the relation of the elements of the plot and the stages of dramatic action. But later on Dhanañjaya in his Yathāsaṁkhya view combines the two to form a Saṁdhi and makes the theory not only mechanical but irrational. Bharata's position is like that of Aristotle while Dhanañjaya's position becomes like the position of Horace who in *Epistle on the Art of Poetry* is said to have declared that every play of serious importance should be constructed in five Acts. In fact Dhanañjaya offers a very striking parallel with Gustav Freytag

the author of the *Technique of the Drama.* Freytag based his theory of dramaturgical construction on the assumption that Shakespeare had deliberately planned his plays in five Acts in conformity with the Horatian formula and hence, Freytag stated that 'every serious play should be built up in five sub-divisions, the first Act should set forth the necessary exposition, the second Act should cultivate a rising interest, the third Act should exhibit the climax of the play, the forth Act should interpose an interval of falling tension and the fifth Act should exhibit the catastrophe or the termination.' (C. Hamillon p. 151) Just as the Sanskrit writers sought to establish a connection between the Arthaprakṛtis, Avasthās and Saṁdhis, Freytag sought to do the same between Acts and the five stages. But Dhanañjaya's Yathāsaṁkhya is untenable and in a like manner Freytag's views have been refuted by later writers. Yet the most striking parallel between the Sanskrit theory and the Western theories is the idea of the Five divisions of a play. Bharata's Saṁdhis have been explained in Chapter I and may be compared with the following views of Aristotle, Hudson and Bradley.

" Aristotle indeed divides the integral parts of a play into four. First, the Protasis or entrance, which gives light only to the characters of the persons and proceeds very little into any part of the action. Secondly, the Epitasis or working up of the plot; where the play grows warmer, the design or action of it is drawing on and you see something promising that will come to pass; thirdly, the Catastasis, the height and full growth of the play which may be called the counter turn, which destroys the expectation, throws the action in new difficulties and leaves you far distant from that hope in which it found you; as you may have observed in a violent stream resisted by a narrow passage, it runs round to an eddy, and carries back the waters with more swiftness than it brought them on. Lastly, the Catastrophe, the French called it 'Denouement,' the discovery, or the unravelling of the plot, where all things are seen settling again upon the first foundations: and the obstacles which hindered the design or action of the play once removed, it ends with that resemblance of truth and nature, that the audience are satisfied

with the conduct of it ". (Dryden. *Essay on Dramatic Poesy.* p. 27).

Hudson's observations also are identical. " Through every plot we may thus trace more or less clearly what is sometimes called 'the dramatic line.' We have, to begin with some Initial Incident or Incidents in which the conflict originates; secondly, the Rising Action, Growth, or Complication, comprising that part of the play in which conflict continues to increase in intensity while the outcome remains uncertain; thirdly, the Climax, Crisis or the Turning Point, at which one of the contending forces obtain such controlling power that henceforth its ultimate success is assured; fourthly the Falling Action, Resolution, or Denouement, comprising that part of the play in which the stages in the movement of events towards the success are marked out and fifthly, the Conclusion or Catastrophe, in which the conflict is brought to a close " (Hudson. p. 265). This is but the paraphrase of Bharata's

' मुखं प्रतिमुखं गर्भोऽवमर्श एव च ।
तथा निर्वहणं चैव सन्धयो नाटके स्मृताः ।
यत्र बीजसमुत्पत्तिर्नानार्थरससम्भवा ।
काव्ये शरीरानुगतं तन्मुखं परिकीर्तितम् ।
बीजस्योद्घाटनं यत्तु दृष्टनष्टमिव क्वचित् ।
मुखन्यस्तस्य सर्वत्र तद्वै प्रतिमुखं भवेत् ।
उद्भेदस्तस्य बीजस्य प्राप्तिरप्राप्तिरेव वा ।
पुनश्चान्वेषणं यत्र स गर्भ इति संज्ञितः ।
गर्भनिर्भिन्नबीजार्थो विलोभनकृतोऽपि वा ।
क्रिञ्चिदाश्लेषसंयुक्तोऽवमर्श इति संज्ञितः ।
समानयनमर्थानां मुख्यार्थानां सबीजिनाम् ।
फलोपसङ्गतानाञ्च ज्ञेयं निर्वहणं तु तत् ।

NŚ XIX. 37–43.

So also Bradley in his *Shakespearean Tragedy* (Lecture II on Construction) accepts the same plan of division but remarks that there is always the difficulty of drawing the lines between them. " The scheme of division is more or

less arbitrary. Though it is hard to divide spring from summer, and summer from autumn, still spring is spring and summer is summer." He applies the plan to Shakespearean tragedies and in a foot-note on page 41 remarks "In the same way a comedy will consist of three parts, showing the 'situation,' the complication, or 'entanglement' and the denouement or 'solution.' Here Bradley has made a division into three instead of fives sections, and in doing so, he lines himself with modern writers like Clayton Hamilton who in his *So You Are Writing a Play* points out that "the modern tendency is to eliminate two divisions, viz. the development and the falling action in order to intensify the play. The Sanskrit theory speaks of the cancellation of some Saṁdhis.

पूर्णसन्ध्यपि यत्कार्यं हीनसन्ध्यपि यत्पुनः ।
नियमात्पूर्णसन्धि स्याद्धीनसन्ध्यथ कारणात् ।
एकलोपे चतुर्थस्य द्विलोपे त्रिचतुर्थयोः ।
द्वितीयत्रिचतुर्थानां त्रिलोपे लोप इष्यते ।

NŚ XIX. 17·18.

It is difficult to say whether this was for intensification but it appears that 'Saṁdhilopa' meant that the work is not a Nāṭaka or Prakaraṇa, but belongs to other types like Īhāmṛga, Vyāyoga etc.

Coming to the more modern criticism in Europe and America the tendency is to hold that no such theory can be given. It is for the play-wright to have his own theory and rules.

Clayton Hamilton (on p. 77) tells us abcut Ibsen and William Archer as follows:—"Ibsen never arrived at a set and changeless formula for making plays. He would begin one play in one manner, and another in a totally different way; and his technical methods would be adjusted naturally to the dictates of the task in hand. I remember now that William Archer told me that it was mainly as a result of his conversations with Ibsen that he decided to begin his treatise *Play Making*, with the simple but emphatic sentence "There are no rules for writing a play". (For similar views cf. Ervin

p. 12, *How to write a play*). Naturally modern writers do not worry so much about the analysis of 'plot making'. They start with the incident and speak of the building of the play by selection and omission. In the general conduct of the play their ideas are similar to our theory, but words like Exposition or Climax seem to be going out of fashion.

Thus the general conception about the image of the drama is precisely the same. The handling of these five divisions is recommended almost in the same strain and had the Western writers gone deeper into the structure of the play, deeper into the five divisions, as the Sanskrit theorists have done, it appears that even a greater agreement would have been the result, which would have proved the correctness and the capacity to grasp the fundamentals and the deep insight of our theorists. This shows that certain principles of the Art are eternal and among the three kinds of technique, universal, special and individual, the theory of the Saṁdhi and the Saṁdhyaṅgas belongs to the universal technique.

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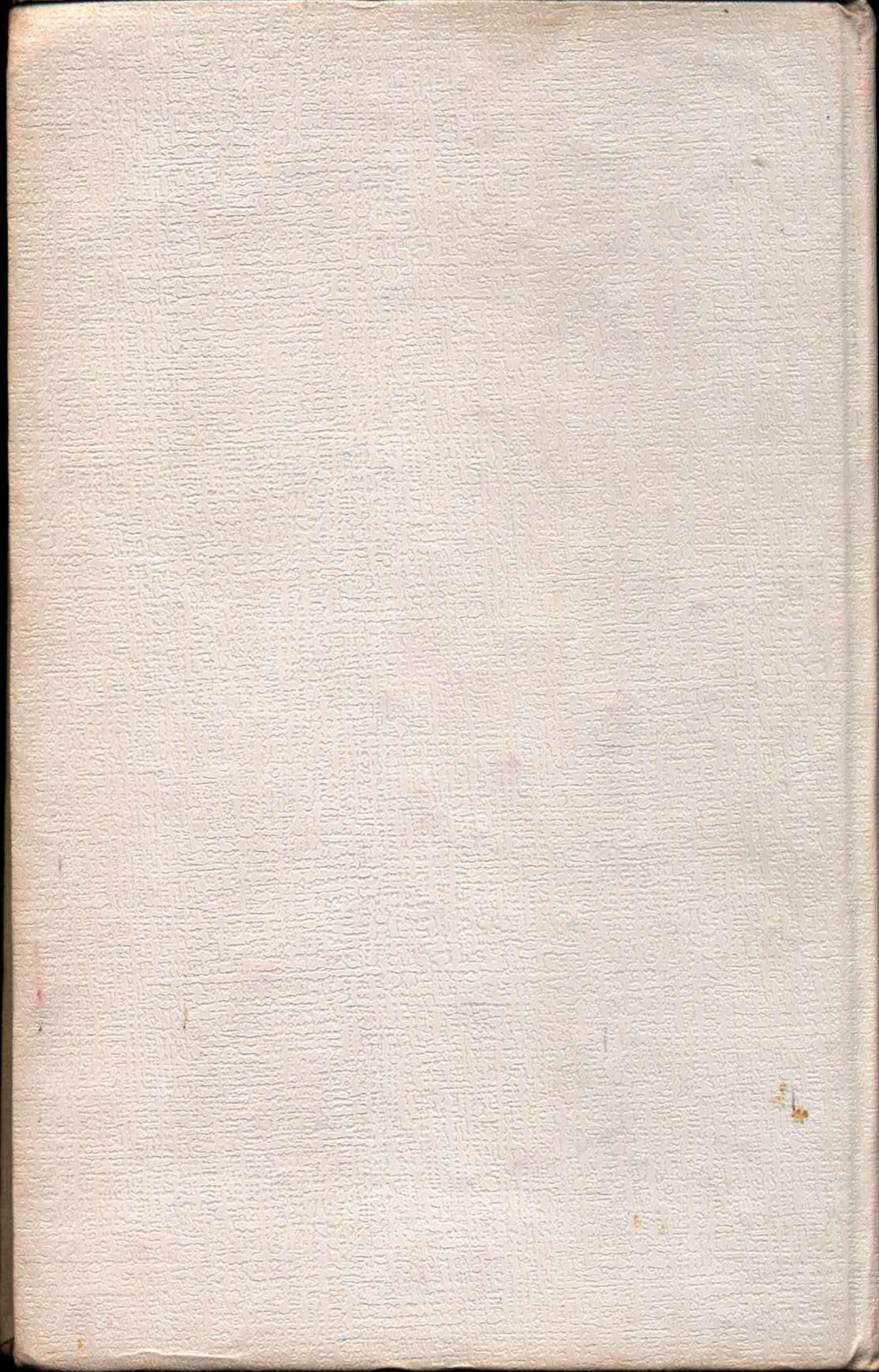
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